DOCUMENT RESUME

ED 071 712 LI 004 109

AUTHOR	Wetmore, Rosamond B.
TITLE	A Guide to the Organization of Library Collections. Revised Edition.
INSTITUTION	Ball State Univ., Muncie, Ind.
PUB DATE	72
NOTE	171p.; (34 References)
AVAILABLE FROM	Ball State Book Store, Ball State University, Muncie, Indiana 47306, ($3.00)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	Cataloging; Classification; Guides; *Information Processing; *Library Collections; Library Science; *Library Technical Processes; Manuals; Organization; *Students
IDENTIFIERS	*Nonbook Materials

ABSTRACT

In response to current developments in library collections, this 1972 revision gives greater coverage of multi-media materials than the 1969 manual. For the abstract of the entire manual and availability of the earlier edition see ED 047 741. (Author/NH)

ED 071712

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A GUIDE TO THE ORGANIZATION OF LIBRARY COLLECTIONS

For the use of students of library science

at

BALL STATE UNIVERSITY

by

Rosamond B. Wetmore

REVISED 1972

BALL STATE UNIVERSITY
MUNCIE, INDIANA
1972

LI 004 109

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Rosamond Bayne Wetmore

1972

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INTRODUCTION

This manual for Library Science students at Ball State University represents an evolutionary process beginning with a work produced by the Library Staff in 1945. A major revision was made in 1958, which this author revised and rewrote in 1966. The publication of the Anglo-American Rules necessitated a revision the following year. Meanwhile, the scope of the Library Science program at Ball State has enlarged from its initial purpose of preparing school librarians to its present graduate program in the areas of school, public, and academic librarianship, making a revision necessary in 1969. The 1972 edition has undergone extensive rewriting throughout, and in response to current developments in library collections, has greater coverage of multi-media materials.

The purpose of this manual is to present concisely methods and card forms used in establishing bibliographic controls over a library collection. Generous use is made of examples to aid the student in understanding and practicing the Anglo-American Cataloging Rules. It is expected that this manual be used in conjunction with a wide selection of writings on cataloging. Although the sample cards used as illustrations of cataloging practice make use of classification numbers from the abridged edition of the Dewey Decimal Classification, the manual makes no effort to present any particular system of classification. Similarly, no effort is made to set forth the principles of subject cataloging. Sample cards, however, use subjects from the ninth edition of Sears List of Subject Headings.

November 30, 1971

Rosamond B. Wetmore
Associate Professor of Library Science

THE CATALOG CARD

The card catalog, as we know it, evolved from the earliest printed book catalogs through the experimental use of paper slips and various sized cards to the standardized form we know today.

Since the card catalog is made up of an orderly arrangement of catalog cards, our purpose will be to equip the user of this manual with the techniques for preparing the various kinds of entries appearing in the catalog.

The standard size of cards used for building the catalog is 7.5 x 12.5 cm., or approximately 3 x 5 inches. To contribute to ease of interpretation, standard items of information are expressed in a specified way and placed on the card in a definite pattern. If the cards are typed, a definite set of rules is necessary to achieve a consistent form. Although there is likely to be variation in the practices of different libraries, there should be adherence to a single form in a given library. It follows then that the card style offered in this manual may differ from practice in some libraries, but it is believed that accepting the suggestions offered here will result in a neat, readily understood form. Economy of effort and ease of production have been guideposts in determining the style.

The entry, personal or otherwise, is placed at first indention. The title begins on the next line at second indention. The remainder of the body of the card follows the title with each new line returning to the first indention thus producing a paragraph-like appearance.

The collation begins on the next line following the body of the card, at second indention. If there is a series note, it follows three typewriter spaces after the collation. Other notes begin at second indention, double-spaced below the collation.

SAMPLE SET OF CATALOG CARDS

025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago, American Library Association, 1954.
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

Main entry card

Simple library cataloging.
025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago, American Library Association, 1954.
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

Title added entry card

CATALOGING
025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago, American Library Association, 1954.
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

Subject added entry card

CATALOGING
Title.

Tracing on back of main entry

025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago, American Library Association, 1954.
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

Front of shelf-list card

6/12/58 McClurg 1.30

Back of shelf-list card shows date purchased, dealer and price

INDENTIONS

Start the catalog card on the fourth line from the top.

```
      1
      2
      3
12345678First indention is 8 spaces from the left edge
          of card.
        Second indention is 11 spaces.
          Third indention is 13 spaces.
```

Spacing for indentions and entry placement

```
 R
Class     Author's surname, Forename, Birth date and
              death date.
          Title as on title page; explanatory subtitle.
        Edition.  Place, Publisher, Date.
          Collation.  (Series note_____
        _____)

          Note_____
        _____.
          Other notes.
          Contents note.-_____
        _____.
```

Indentions on a sample card

```
 R
750.3     A Dictionary of modern painting.  Published
            under the direction of Fernand Hazan.
            General editors:  Carlton Lake and Robert
            Maillard.  New York, Tudor Pub. Co. [1956?]
            328p.  illus.  22cm.
```

Hanging indention

SPACING

General rules*

3 typewriter spaces used:

before the imprint

between collation and the series note

2 typewriter spaces used:

after periods closing statements

after colons

after exclamation points closing statements

after question marks closing interrogations

between paging, illustration, and size statements in the collation

between components of a corporate entry

between components of an anonymous classic entry

1 typewriter space used:

after commas

after semi-colons

after dashes (not hyphens)

after abbreviations

before and after parentheses

before and after brackets

Leave one line between the collation, or series note, if any, and the first note. Additional notes follow immediately below.

*Exceptions will be explained as they occur.

PUNCTUATION AND CAPITALIZATION

In general, standard rules of English punctuation and capitalization are followed. Exception is made in the title transcription where only the first word, proper nouns and proper adjectives are capitalized. In transcribing works in other languages the practice of the language being copied is observed.

ABBREVIATIONS

For convenience and brevity, it is frequently advisable to use abbreviations on catalog cards. A list of acceptable abbreviations is found on pages 159-169 in this volume.

ROMAN NUMERALS

Arabic figures are used in preference to Roman numerals, except in title transcriptions, and in the collation when a book has both Roman and Arabic numbered pages.

PARTS OF A CATALOG CARD

The information given on a catalog card interprets the material it represents to the user. The call number in the upper left corner of the card enables the user to locate the material of his choice. The officially acceptable entry for the work appears on the top line of the main entry card. Below this appears the title of the work as it is given on the work itself, including the author statement if it differs from the name as it appears in the entry for the work. Next there may be relevant explanatory material from the title page. This, in turn will be followed by the edition statement, if one is required. The last item incorporated in the body of the card is the imprint, composed of the place of publication, the publisher and the date of publication.

Below this the user finds the description of the material in terms of the length, type of illustrations, and size. This description is called the collation.

In addition to these required elements, notes may appropriately be added to describe the work more fully, or to list special features included in the work.

SELECTION OF MAIN ENTRY

An entry on a catalog card is the word or phrase at the head of the card under which the card is filed. There may be author entries, title entries, subject entries, series entries, illustrator entries, editor entries, and so on. The main entry for any item is the name indicating primary responsibility for the content of the work, and the catalog card headed with this entry is called the main entry card. All other entries for a given item are known as added entries and they head added entry cards.

The selection of the main entry for any library material is the first work of the cataloger. The basis for the cataloging of any book is its title page. Most frequently the main entry will be the name of a person and would be spoken of as a PERSONAL AUTHOR. Because of the volume of materials being processed and the difficulty of locating information about the authors, it has become increasingly common to use the author's name as it appears on the title page as the entry form. The cataloger will, however, attempt to determine the accepted form of the author's name, if it has already been established. On the occasions when authorship cannot be ascribed to a single individual, it is the responsibility of the cataloger to determine the form of the main entry, using the rules set forth in the Anglo-American Cataloging Rules.

Works resulting from the collaboration of two or three individuals are usually entered under the first person named on the title page.

Works adapted from earlier works either by alteration of vocabulary or abridgment of text may be entered under the original author or the adapter, depending on the extent of original work done by the adapter. If there is a change of literary form the entry is under the person or persons responsible for the new work.

Works of a variety of authors assembled and issued under editorial supervision are commonly entered under the name of the editor, or editors, if there are three or fewer.

If the work is the publication of a group of individuals acting as a unit, the entry becomes the name of the group, and is known as a CORPORATE AUTHOR.

In some instances, such as the Bible and anonymous classics, the authorship of the material has been obscured by time and circumstances. For these a standardized form of the title has been generally accepted as the entry. It is called a UNIFORM TITLE.

A work having so many contributors that responsibility cannot be assigned to an individual, is entered under TITLE if no editor is named on the title page. Works having many contributors, and having an editor named on the title page may also be entered under title, if the publisher is named in the title. If the title of the work is to be the entry, the main entry card is prepared using hanging indention form.

PERSONAL ENTRIES

The entry for a person usually consists of his full name followed by his birth and death dates, if available. If the author's full name is not given on the title page of the book, the cataloger establishes the accepted form by searching in bibliographical or biographical sources such as the National Union Catalog, Who's Who, or a standard encyclopedia. A personal name used for an added entry is formed in the same way as if it were being used for a main entry. To maintain consistency in the card catalog, all entries should be checked against those already filed to assure accuracy and the same degree of fullness.

MAIN ENTRIES

PERSONAL AUTHORS

The author's name, surname first, is placed at the head of the main entry card, beginning at first indention. If the entry extends beyond the first line, it continues on the next line beginning at third indention. Follow the surname and the forename with commas before adding the author's birth and death dates. Close a completed author entry with a period. For authoritative treatment of rules for determining the form of a person's name see Anglo-American Rules, p. 73-105.

Lewis, Sinclair, 1885-1951.

1. Completed author entry with birth and death date

For living authors the birth date is followed by a hyphen.

Schlein, Miriam, 1926-

2. Living author with birth date only

Use the designation-"d." if only the death date is available and close the heading with a period.

Chaucer, Geoffrey, d. 1400.

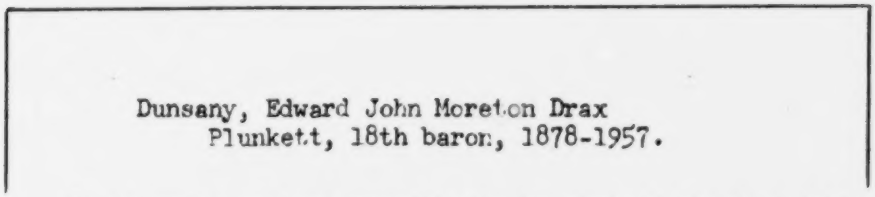
3. Author with only a death date known

Close the author's name with a period if no dates are to be included.

Benet, Laura.

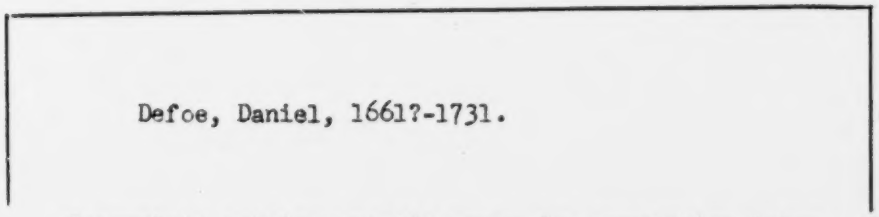
4. Personal author with no dates available

If the author's name extends beyond one line start the second line at third indention.



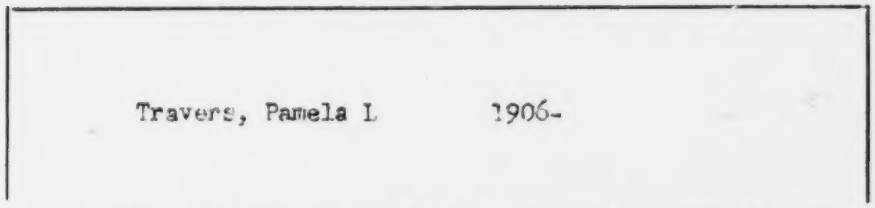
5. Long name continuing to second line at third indention

It is sometimes not possible to be certain about a date. Use a question mark after the uncertain date to show its doubtfulness. Do this only if you find the date so expressed in a standard bibliographic tool.



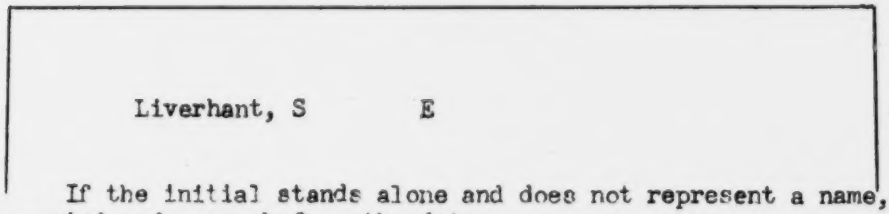
6. Uncertain birth date

Incomplete entries provide space for completion later. If only an initial is given for a forename, leave eight spaces after the initial, omit the period and comma preceding birth date.



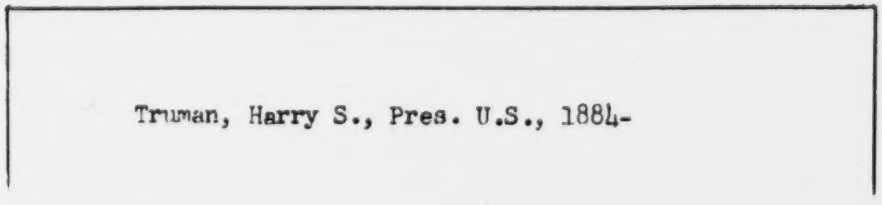
7. Name with initial representing second forename

If only initials are available leave eight spaces between them.



8. Name with initials only

If the initial stands alone and does not represent a name, follow it with a period and comma before the date.



9. Name with initial when no second name exists

MARRIED WOMEN

Generally the entry for a married woman is under her latest name, that is, her husband's surname, her own forename, or names, and her maiden name. In the past the maiden name was inclosed in parentheses. Many of these entries will be found in library catalogs. The designation Mrs. is not used. Cross references should be made from any other forms of name by which the author is known. Women authors, who after marriage write under their maiden names, may continue to be entered under their maiden names.

Wilder, Laura (Ingalls) 1867-1957.	10. Married woman's name with birth and death date (old form)
Wilder, Laura Ingalls, 1867-1957.	11. Married woman's name with birth and death date (current practice)
Thane, Elswyth, 1900-	12. Married woman entered under maiden name
Beebe, Elswyth Thane see Thane, Elswyth, 1900-	13. Reference from married name to accepted entry for a woman using her own name for authorship purposes

NOBILITY

A member of the nobility is usually entered under his title unless he is better known by his family name.

Lafayette, Marie Joseph Paul Yves Roch Gilbert du Motier, marquis de, 1757-1834.	14. Member of nobility entered under his title
Armstrong-Jones, Antony, 1930-	15. Member of nobility entered under family name
Snowden, Antony Charles Robert Armstrong-Jones, 1st earl of, see Armstrong-Jones, Antony, 1930-	16. Cross reference from his title
Barrie, Sir James Matthew, bart., 1860-1937.	17. Baronet
Beaconsfield, Benjamin Disraeli, 1st earl of, 1804-1881.	18. Earl entered under title

Disraeli, Benjamin

see

Beaconsfield, Benjamin Disraeli, 1st earl of, 1804-1881.

19. Cross reference from family name to title

COMPOUND NAMES

Family names made up of more than one element are known as compound names. Compound surnames are ordinarily entered under the first part of the name. Cross references are made as necessary from the other parts of the name to the accepted form.

Compton-Burnett, Ivy, 1892-

20. Hyphenated compound name

Burnett, Ivy Compton-

see

Compton-Burnett, Ivy, 1892-

21. Cross reference from last part of compound name

Sarasate y Navascues, Pablo Martin Meliton de, 1844-1908.

22. Compound name of Spanish origin

Navascues, Pablo Martin Meliton de Sarasate y

see

Sarasate y Navascues, Pablo Martin Meliton de, 1844-1908.

23. Cross reference from last part of compound name

Lloyd George, David Lloyd George, 1st earl,
1863-1945.

24. Compound title without hyphen

George, David Lloyd

see

Lloyd George, David Lloyd George, 1st earl,
1863-1945.

25. Cross reference from last element of compound family name. Also shows entry under title instead of family name

NAMES WITH PREFIXES

In many parts of the world the surname may be preceded by a prefix. In general, in non-English speaking countries entry is under the surname itself. In English speaking countries the prefix is considered as integral part of the surname. Thus, Anglicized surnames beginning with d', de, von, or van are entered under the prefix, with cross references being made from other parts of the name to the form accepted as the entry.

De La Mare, Walter John, 1873-1956.

26. Anglicized surname with prefix

Mare, Walter John de la

see

De La Mare, Walter John, 1873-1956.

27. Cross reference establishing accepted form of Anglicized surname with prefix

Von Braun, Wernher, 1912-	28. Anglicized surname with prefix
Braun, Wernher von see Von Braun, Wernher, 1912-	29. Cross reference to Anglicized form

Enter non-Anglicized surnames which contain the prefix d', de, or von under the body of the name, and place the prefix after the forenames. Separate the prefix from date of birth by a comma. Make cross references from other forms of the name to the form used as the accepted entry.

Cervantes Saavedra, Miguel de, 1547-1616.	30. Non-Anglicized compound name, prefix de
De Cervantes Saavedra, Miguel see Cervantes Saavedra, Miguel de, 1547-1616.	31. Cross reference

Saavedra, Miguel de Cervantes
see
Cervantes Saavedra, Miguel de, 1547-1616.

32. Cross reference

Aulaire, Ingri Mortenson d', 1904-

33. Non-Anglicized name having prefix d'

D'Aulaire, Ingri Mortenson
see
Aulaire, Ingri Mortenson d', 1904-

34. Cross reference

Beethoven, Ludwig van, 1770-1827.

35. Non-Anglicized name with prefix van

Van Beethoven, Ludwig
see
Beethoven, Ludwig van, 1770-1827.

36. Cross reference

ORIENTAL NAMES

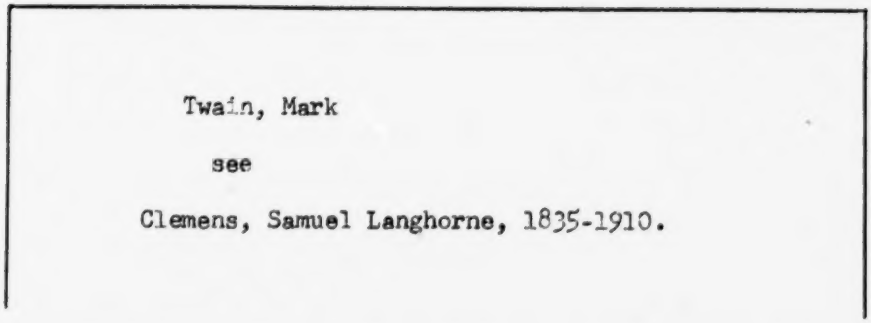
Although it is common for the surnames of Oriental authors to precede the forenames in print and in speech, separate them in the entry position by a comma. Make a cross reference from the name appearing last to the official form of entry. If the author has become a citizen of an English-speaking country his name then appears in the usual order with the surname preceding the given names and separated by a comma.

Lin, Yutang, 1895-	37. Chinese name, with surname preceding given name
Yutang, Lin see Lin, Yutang, 1895-	38. Cross reference

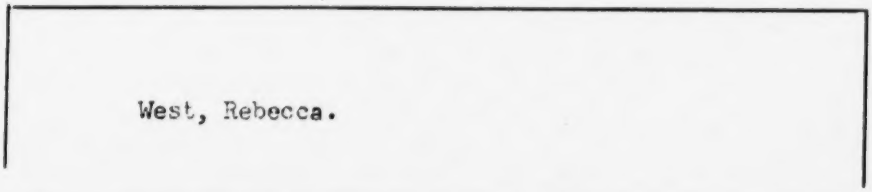
PSEUDONYMS

Authors sometimes write under assumed names known as pseudonyms. When the real name is known, it is usually used for the entry on the catalog card, even though the pseudonymous name is used on the title page of the book. If the real name cannot be found, use the pseudonym as the entry.

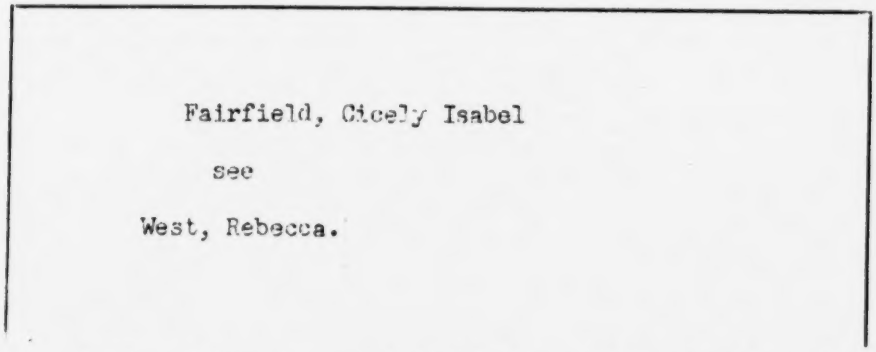
Occasionally an author's identity is not known until a great amount of material has been published under a pseudonym. In such a case, the assumed name may continue to be used as the accepted entry.



39. Cross reference from pseudonym to real name

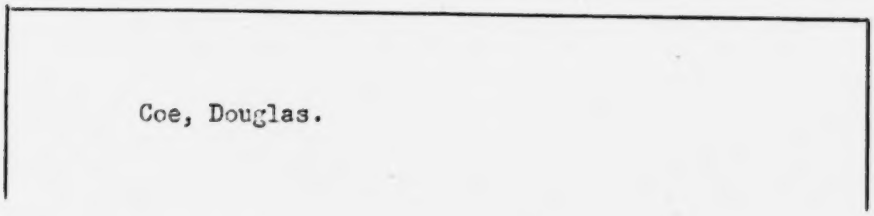


40. Pseudonym used as main entry



41. Cross reference from real name to pseudonym

Works of two or more individuals writing together under a single pseudonym are entered under the pseudonym. References must then be made from each author to the pseudonym they have adopted.



42. Pseudonym of two authors working together used as main entry

Epstein, Beryl Williams, 1910-

For works written in collaboration with Samuel Epstein under the name Douglas Coe

see

Coe, Douglas.

43. Cross reference from real name to pseudonym used by two authors

Epstein, Samuel, 1909-

For works written in collaboration with Beryl Williams Epstein under the name Douglas Coe

see

Coe, Douglas.

44. Cross reference from real name to pseudonym used by two authors

TITLES OF HONOR

Titles of honor, such as the indication a person is a head of state, or has been given a title of rank, are sometimes used as a part of the author's entry. Such titles are inserted after the author's given names, and are followed by a comma and the author's dates.

Eisenhower, Dwight David, Pres. U.S., 1890-1969.	45. President of the U.S.
Byron, George Gordon Noel Byron, 6th baron, 1788-1824.	46. Baron
Elizabeth II, Queen of Great Britain, 1926-	47. Queen

MAIN ENTRIES

WORKS ISSUED UNDER EDITORIAL DIRECTION

Collections of writings by various authors may be assembled and issued as a single work by an editor or compiler. Since this person is chiefly responsible for the finished work, his name is used as the main entry on the catalog card. The editor in this primary relationship to the book should not be confused with the function of editor who criticizes or explains the work of a single author. In the latter case the editor's relationship to the book is of secondary importance, and his name becomes an added entry, while the name of the original author is retained as the main entry.

When the name of the editor is to be used as the main entry, the form of name to be used is established in the same way as if he were the author. Follow the editor's name and dates, if they are known, with a comma before adding the abbreviated designation ed. or comp.,as the case may be.

Bennett, Josephine Waters, ed. Studies in the English Renaissance drama.	48. Editor as main entry. No dates known
Schweikert, Harry Christian, 1877-1937, ed. Early English plays.	49. Editor as main entry with dates available

If the birth date is known and the compiler or editor is living, follow the birth date with a hyphen, six spaces and the appropriate abbreviation.

Fenner, Phyllis Reid, 1899- comp. Brother against brother; stories of the War Between the States.	50. Compiler as main entry with birth date

MAIN ENTRIES

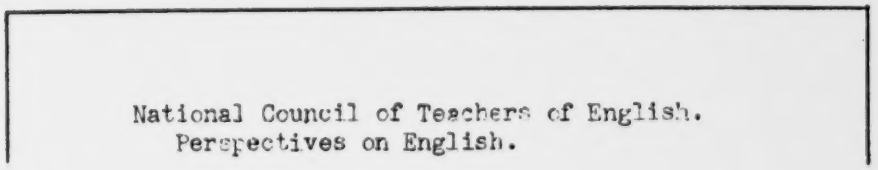
CORPORATE AUTHORS

A group of individuals acting together as a unit is known as a corporate body. The publications of such a body are entered under the name of the organization. Entries of this type are called corporate authors. In addition to societies, religious groups, foundations, privately operated cultural establishments and business corporations, this type of entry also applies to all levels of governments and thus by extension to institutions of various sorts which are government-affiliated. The form of the entry is most often based on the actual name of the organization as determined it its charter, constitution, or legislative authorization. Cross references should be made whenever necessary to aid the catalog user in finding the official entry.

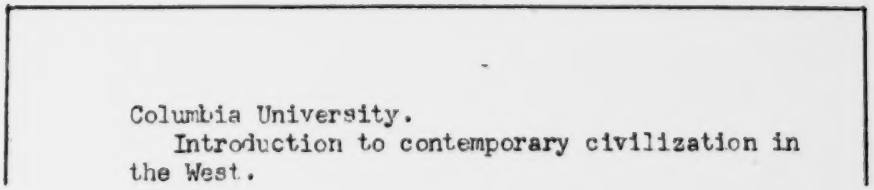
Some typical entries are:

American Society for Microbiology. Sub-Committee on Numerical Taxonomy.
Methodist Church (United States) Dept. of Research and Survey.
Rockefeller Foundation.
Northwestern University, Evanston, Ill.
Conference on Chemical and Biological Warfare, London, 1968.
Conference on American Culture, 2d, Purdue University, 1967.
Washington County, Md.
Washington, D.C.
Washington (State) Dept. of Education.
Washington (State) State University, Pullman.

For complete treatment of headings for corporate bodies see Anglo-American Cataloging Rules, p. 106-144.



51. Society as main entry



52. Private institution as main entry

New Jersey. State Dept. of Education.
Music for the classroom teacher.

53. Agency of state government as main entry

New Jersey. Dept. of Education

see

New Jersey. State Dept. of Education.

54. Cross reference to official form of entry

U.S. Bureau of Labor Statistics.
Economic forces in the United States.

55. Agency of Federal government as main entry

Bureau of Labor Statistics

see

U.S. Bureau of Labor Statistics.

56. Cross reference to official form of entry

American Library Association. Editorial Committee.
Subject and title index to short stories for children.

57. Name of committee of an organization as main entry

MAIN ENTRIES

TITLE AS ENTRY

The title of a work may be used as its entry when too many individuals are responsible for its content to warrant ascribing authorship to an individual, and when no editor is named on the title page. If the publisher's name appears in the title, enter under title. Encyclopedias and many dictionaries may be examples of this type of publication. Repeated changes of editors and compilers in different editions of works normally entered under editor or compiler make it advisable to enter such publications under title. Occasionally a work is issued with no indication of the author's identity; it must be entered under its title.

Serial publications, which include periodicals, directories, biographical dictionaries, and almanacs, are also entered under title unless the title includes the name of the corporate body responsible for the publication. Serials having titles that require the name of the sponsoring body for identification are entered under their corporate author.

If the title is selected as the main entry a special card form is used. It is known as hanging indention. The title starts at first indention and continues on subsequent lines at second indention to the close of the body of the card. The collation and remainder of the card receive the usual treatment. No title added entry is made since the work is entered under its title.

An explanation of circumstances warranting entry under title may be found in Anglo-American Cataloging Rules, p. 17-18.

R 031	Compton's pictured encyclopedia and fact-index. 1964 ed. Chicago, F.E. Compton [1964] 15v. illus. (part col.), ports., maps (part col.) 27cm.	58. Title as entry for encyclopedia
R 803	The Reader's companion to world literature. Editor: Lillian Herlands Hornstein; co-editor: G.D. Percy [and others] General editor: Calvin S. Brown. New York, Dryden Press [1956] 493p. 22cm.	59. Title as entry for a work for which editor is not clearly responsible

423 Webster's seventh new collegiate dictionary. A Merriam-Webster. Based on Webster's third new international dictionary. Springfield, Mass., G. & C. Merriam Co. [1965]
22a, 122]p. illus. 26cm.

60. Title as main entry for a work having no editor mentioned on title page

811.08 The Oxford book of American verse; chosen and with an introd. by F.O. Matthiessen. New York, Oxford University Press, 1950.
]vi, 1132p. 19cm.

61. Title as entry for a work with publisher's name in the title

Canadian historical readings. No.1 -
1967-
Toronto, University of Toronto Press.

62. Serial entered under title

Canadian Historical Association.
Booklets. 1- 1953-
Ottawa.

63. Serial requiring name of sponsoring body for identification

SERIAL TITLES AS MAIN ENTRIES

A book made up of a collection of articles from a single periodical is entered under the name of the periodical, if the individual parts are by various writers, or have been produced by the periodical's editors working collectively.

641.5 Better homes and gardens.
Barbecue book. New York, Meredith Press [1965]
157p. illus. (part col.) 29cm.

64. Name of periodical as main entry

30 Seventeen.
Stories from Seventeen, selected by Bryna Ivens. Philadelphia, Lippincott [1955]
214p. 21cm.

65. Name of periodical as main entry

591.3 Life (Chicago)
The wonders of life on earth, by the editors of Life and Lincoln Barrett. [Rev. ed.] New York, Time-Life Books [1968]
238p. illus. (part col.) 36cm.

66. Name of periodical as main entry

MAKING THE CATALOG CARD

THE BODY OF THE CARD

After the main entry for a work has been determined, the cataloger proceeds with setting down the body of the card. The title page serves as the basis in supplying the information. Essential items to be transcribed are the full title, and the imprint. Other items may be included depending on the nature of the book and the text of the title page. These may include (1) the author's name, if the title page form differs from the form selected for the main entry (2) the names of joint authors (3) the names of editors, compilers, or illustrators and (4) the edition statement. Additional, but irrelevant, information on the title page is omitted. In general, the punctuation of the title page is used unless the cataloger decides different or additional punctuation will increase clarity of meaning. The wording and spelling of the title page are followed exactly. Initial articles are not omitted. If an error of omission occurs on the title page, correction may be made by supplying a missing letter or letters within brackets if only a single set of brackets is needed. To correct inaccuracies the title page form may be copied and followed by "sic" or "i.e." in brackets with the corrected form. If the first word of the title is the possessive form of the author's name as it appears in the entry, it is omitted.

Books written in foreign languages receive the same treatment as works in English, with the title page being transcribed in the language in which it is written and following the form of that language. For example, in German all nouns are capitalized. No translation is made on the card. If the title page is in more than one language, including English, the title is transcribed in the language appearing first, followed by the title in English. The inclusion of the title transcription in other languages will depend on the judgment of the cataloger.

Non-serial works appearing in several volumes are ordinarily cataloged using the title page of the first volume as the source of information for the catalog card.

Works having more than one title page are cataloged from the most appropriate page. Suitability for cataloging purposes is determined by such considerations as: (1) amount of necessary information offered (2) location of the title page, the one in the traditional position being preferred (3) recency of date on the title page, etc.

Information not appearing on the title page, but needed to complete the body of the card, may be obtained from elsewhere in the volume. It then is enclosed in brackets.

Reference should be made to Anglo-American Cataloging Rules, p. 191-211, for the full treatment of descriptive catalog practices.

The examples that follow show the transcription of typical title pages as they would appear in the body of the card.

920.073 Beers, Henry Augustin, 1847-1926. Four Americans: Roosevelt, Hawthorne, Emerson, Whitman.	67. Series of appositive modifiers
833 Hesse, Herman, 1877-1962. Schön ist die Jugend.	68. Title in German
843 Verne, Jules, 1828-1905. Le tour du monde en quatre-vingts jours.	69. Title in French
863 Alegria, Ciro, 1909- El mundo es ancho y ajeno.	70. Title in Spanish
821 Milton, John, 1608-1674. Complete poems. With introd. and notes. New York, Collier [1961, c1937]	71. Title transcription omitting possessive form of author's name

978 White, William Allen, 1868-1944.
The changing West; an economic theory about our golden age.

72. Explanatory subtitle set off by semicolon

Masefield, John, 1878-1967.
Bird of dawning; or, The fortune of the sea.

73. Alternative title set off by semicolon, comma after or and first word capitalized

BODY OF THE CARD

DESCRIPTIVE COMMENTS

Additional descriptive comments that indicate by whom a book is edited, compiled, translated, or illustrated follow immediately after the title or explanatory subtitle if the author's name is not required to appear in the body of the card. For complicated expressions, close the title with a period and start a new statement copying the descriptive comments. Some of these descriptive comments may be abbreviated even though they are written out in the book. A variety of terms may be used to show that there are illustrations, as: pictures by, drawings by, lithography by, or drawn by. These are copied in the form in which they appear. Likewise, translators may be indicated by various wordings, such as, rendered by or done into English. Copy such information in the words of the title page, changing it only to make use of standard abbreviated forms, such as illus. for illustrated, ed. for edited, introd. for introduction, and so on.

	Kimbrough, Emily, 1899- Water, water everywhere; drawings by Mircea Vasiliu.	74. Drawings
385	Hamilton, Russell. The first book of trains; pictures by Jeanne Bendick.	75. Pictures
822	Shakespeare, William, 1564-1616. Shakespeare's tragedy of Hamlet, Prince of Denmark; ed. with notes, an introd. and outline questions by L.A. Sherman.	76. Editor, with secondary relationship to the book

Buckley, Helen Elizabeth.
The little boy and the birthdays, by Helen E. Buckley. Illus. by Paul Galdone.

77. Descriptive statement follows the author statement name when it must be in the body of card

891.51 Omar, Khayyām.
Rubaiyat; rendered into English verse by Edward Fitzgerald.

78. Translator

Turgenev, Ivan Sergeevich, 1818-1883.
Fathers and children; tr. from the Russian by Constance Garnett.

79. Translation

BODY OF THE CARD

ADAPTATIONS

Materials appearing in form or text different from their original publication may indicate this relationship on the title page. Typical situations are abridgement of the text, use of a vocabulary more familiar to the reader, or a complete change in form, such as the dramatization of a work. The choice of main entry for such a work depends on the amount of original work done by the person making the adaptation. Such a statement should be transcribed in the body of the card, using the language of the title page.

Melville, Herman, 1819-1891.
Moby Dick; adapted for young readers by Felix Sutton; illus. by H.B. Vestal.

80. Simplified classic

821 Chaucer, Geoffrey, d. 1400.
The Canterbury tales; translated into modern English by Nevill Coghill.

81. Classic rendered into more familiar vocabulary

398.22 Goldston, Robert C
The Song of Roland, retold by Robert and Marguerite Goldston.

82. Main entry of a retold classic

Enter a dramatization based on a poem, legend, novel, or any other literary form under the name of the playwright.

822	Jerome, Helen Bruton, 1883- Jane Eyre; a drama of passion in three acts; dramatized from Charlotte Brontë's novel.	83. Dramatization of a novel
	Lamb, Charles, 1775-1834. Tales from Shakespeare, by Charles and Mary Lamb.	84. Prose narrative adapted from drama

BODY OF THE CARD

JOINT AUTHORS

When two or more persons are responsible for a work, the one whose name appears first on the title page is used as the main entry and all others are called joint authors. If there are only two authors their names are set down as they appear on the title page immediately following the title or subtitle. Credit is usually given to all authors if there are three or fewer. If there are more, use only the first one listed and substitute [and others] in brackets for the additional ones listed. Joint editor and joint compilers are transcribed in the same manner as joint authors.

The body of the card follows the wording of the title page in expressing joint authorship. Names are transcribed exactly as they appear whether the given name is in full or only initials are used. Should the words by or and be omitted on the title page, they are added and enclosed in brackets to show that they have been added by the cataloger.

913.42	Quennell, Majorie Courtney. Everyday life in Anglo-Saxon, Viking and Norman times; written and illus. by Marjorie and C.H.B. Quennell.	85. Joint authors
642	Biddle, Dorothy, 1887- Table setting for everyone [by] Dorothy Biddle and Dorothea Blom.	86. Joint authors [by] in brackets
530	Carleton, Robert Howard, 1909- Physics for the new age [by] Robert H. Carleton, Harry H. Williams [and] Mahlon H. Duell, in consultation with W.H. Teeters.	87. Three joint authors

500 Brandwein, Paul Franz, 1912-
Exploring the sciences [by] Paul F. Brandwein and others Editorial collaborators: Jerome J. Notkin, Paul E. Blackwood [and] Herbert Drapkin. New York, Harcourt, Brace & World [1964]
672p. illus. 25cm. (Harcourt, Brace & World science program)

Includes bibliographies.

88. Main entry for work having more than three joint authors

SC Cavanah, Frances, 1899- comp.
Treasury of dog stories, collected by Frances Cavanah and Ruth Croner Weir.

89. Joint compilers

SC Canby, Henry Seidel, 1878-1961, ed.
Book of the short story, edited by Henry Seidel Canby and Robeson Bailey.

90. Joint editors

BODY OF THE CARD

PSEUDONYMS

If the author's name on the title page is a pseudonym, and the real name is used as the entry on the catalog card, the pseudonymous name is transcribed in the body of the card. A "see" reference should be made from the pseudonym to the real name used as the entry.

Masters, Kelley Ray, 1897-
Bristle face [by] Zachary Ball. New York, Holiday House [1962]
206p. illus. 22cm.

91. Pseudonym transcribed in the body of the card

Ball, Zachary

see

Masters, Kelley Ray, 1897-

92. See reference from the pseudonym

BODY OF THE CARD

EDITIONS

When authors change, enlarge, or revise books but retain the original title, the edition is usually indicated on the title page. Each revision or edition is cataloged as a separate book. The position of the edition statement on the title page may vary, but on the catalog card it is always placed immediately preceding the imprint. It is a new statement and forms a unit. The wording may vary. Some examples of abbreviations approved for use on catalog cards are: New ed.; Completely rev.; Rev. and enl.; 2d ed.; 3d ed.; 5th ed.; etc. If the edition statement is secured from elsewhere than the title page it is enclosed in brackets.

651.5	Weeks, Bertha M. How to file and index. Rev. ed. New York, Ronald Press [1951]	93. Rev. ed.
613	Diehl, Harold Sheely, 1891- Healthful living. 2d ed. New York, McGraw-Hill, 1950.	94. Numbered ed.
780.973	Howard, John Tasker, 1890- Our American music, three hundred years of it. 3d ed., rev. and reset. New York, T.Y. Crowell [1946]	95. Numbered ed., rev.
385	Lee, Norman E Travel and transport through the ages. [2d ed. rev.] Cambridge [Eng.] University Press, 1956.	96. Edition statement from source other than title page

BODY OF THE CARD

IMPRINT - PLACE AND PUBLISHER

The term imprint as used by catalogers includes the place of publication, the name of the publisher and the date of publication. The imprint begins a new statement and is preceded by three spaces. If more than one place of publication appears, record in the imprint the first place mentioned, unless another is indicated by typography as the actual place of issue. The place is followed by the name of the publisher. All important words in the name of a publisher are capitalized.

If the name of more than one domestic publisher is given on the title page, use only the first one and the corresponding place. If both a foreign and domestic publisher are given, use only the American one if it appears first. Otherwise, use both the foreign and the domestic imprints, separated by a semicolon. If the name of a publishing firm and a division of the firm are both given, omit the firm's name if the division is well known. For example, if Whittlesey House of the McGraw-Hill Publishing Co. appears on the title page, use only Whittlesey House.

The name of the publisher is shortened and abbreviated as much as possible without confusing its identification. Omit such phrases as, published by, published for, and the word publisher. Omit the initial article The, the words and sons, and company, incorporated, and limited, including the abbreviations for these. Represent the given names of publishers by initials only. If the name is given in the possessive form, it is transcribed without the ending, 's. No indication is made if a publisher is lacking.

If the publisher statement on material issued by a corporate author should be identical with the form used for the main entry, omit the publisher from the imprint.

For complete instructions concerning imprint transcription on catalog cards reference should be made to Anglo-American Cataloging Rules, p. 200-205.

Cavanna, Betty, 1909-
Angel on skis; illus. by Isabel Dawson.
New York, W. Morrow, 1957.

97. Initials used to represent publisher's given name

652 Lloyd, Alan C
Gregg typewriting for colleges [by] Alan C. Lloyd, John L. Rowe [and] Fred E. winger. Complete course. New York, Gregg Pub. Division, 1957.

98. Use of division name

027.8 Wisconsin Cooperative Educational Planning Program.
Handbook of suggestions for school library activities. [Madison, Wis.] 1955.

99. Publisher identical in form with main entry is omitted from imprint

942.04 Chrimes, Stanley Bertram, 1907-
Lancastrians, Yorkists and Henry VII, by S.B. Chrimes. London, Macmillan; New York, St. Martin's Press, 1964.

100. Imprint using both foreign and domestic publishers

BODY OF THE CARD

IMPRINT - DATE

Standard practice dictates that the imprint date on the title page of a work is always used on the catalog card. This date indicates the year the work was issued, whereas the copyright date (usually found on the verso of the title page) shows the date the copyright for the material was granted by the Library of Congress. Since works having the same copyright date may have been printed at different times, the printing date is not a reliable source for determining the age of the material. If printing date and copyright date are identical, use only the printing date. If no copyright date is available and there are several printing dates, use the latest printing date. Enclose in brackets any date not found on the title page. Thus the imprint will probably consist of the printing date and the copyright date, for example: 1964 [c1957]

If more than one copyright date is offered, select only the latest for use on the catalog card. The fact of copyright is shown by placing the letter c preceding the date. If the copyright date is not given on the title page, enclose it in brackets, using the form [c1958]

Some ways uncertainty concerning printing date may be expressed are as follows:

[1914?] probable date
[195-] decade certain
[195-?] decade uncertain

If no date is given, the letters [n.d.] meaning no date are enclosed in brackets.

The imprint date of a set of books in its simplest form is represented by giving the date span from the earliest to the latest issued.

Some libraries, in an effort at simplification, adopt a policy of using the copyright date whenever it is available and using the printing date only if it is the same as the copyright date, or, if no copyright date appears on the work. For libraries with many duplicate copies this is sound practice.

For complete explanation of imprint date on catalog cards see Anglo-American Cataloging Rules, p. 203-205.

B
Coch

Rittenhouse, Mignon.
The amazing Nellie Bly. New York, Dutton, 1956.

101. Imprint and copyright date the same

371.335

Dale, Edgar, 1900-
Audio-visual methods in teaching. Rev. ed. New York, Dryden, 1958 [1954]

102. Imprint and copyright dates different

Hughes, Thomas, 1882-1896.
Tom Brown's school days; illus. by Percy Tarrant. Philadelphia, Macrae, Smith [n.d.]

103. No date given

759.4

Dufy, Raoul, 1877-1953.
Dufy. [Text by Sam Hunter. New York, H.N. Abrams, 1954]

104. Imprint not on title page of the book and no copyright date available

973

Adams, James Truslow, 1878-1949, ed.
The march of democracy. New York, Scribner, 1932-33.
2v. illus., maps, ports. 24cm.

105. Dates of set of two or more volumes

COLLATION

Since the user of any library material may be concerned with the length of the publication, such information is included on the catalog card. In many cases the inclusion of illustrations may be of importance. The height of the book may affect its location in specially adapted shelving. The term collation is used to mean the physical description of a work in terms of length, illustrations, and size. The collation will consist of information concerning number of pages, or volumes, in a work, the illustration statement and the height of the book in centimeters.

The paging is indicated by recording the number on the last numbered page. If the work contains more than one numbered section, the last numbered page of each important section will be recorded as the collation. If there are many separately paged sections record lv.(various pagings). If the pages are unnumbered, count the pages, beginning with the first page having to do with the text and continuing to the end of the text. If the work contains fewer than 100 pages, record this number enclosed in brackets as the paging of the book. For longer unpaged works record lv.(unpaged) as the collation. For works containing more than one volume, use the number of volumes as the collation. If the work is continuously paged, the total number of pages, inclosed in parentheses, follows the volume statement.

The illustration statement may use the abbreviation illus. to include all types of illustrations. When certain types of illustrations seem particularly important they may be mentioned in alphabetical order after the term illus., using the following terms: charts, facsimiles, forms, genealogical tables, maps, music, plates, portraits. Illustrations qualifying as plates might be so described if they were of assorted types. To be counted as plates an illustration must satisfy two of the following three requirements:

(1) not be included in the paging of the volume
(2) be printed on only one side of the paper
(3) be on a different kind of paper from that used for printing the text

The qualifying abbreviations col. and part col. may be used to indicate the presence of colored illustrative material. Two typewriter spaces are used to separate the illustration statement from the paging statement, and the size from the illustration statement.

Full treatment of the collation may be found in Anglo-American Cataloging Rules, p. 205-211.

B
Marsh

Marshall, Catherine Wood, 1914-
To live again. New York, McGraw-Hill Book Co. [1957]
335p. illus. 22cm.

106. One volume paged continuously

822

Galsworthy, John, 1867-1933.
Plays; fifth series: A family man; Loyalties; Windows. New York, Scribner [1923]
108, 110, 91p. illus. 19cm.

107. More than one numbered section within one volume

812

Anderson, Maxwell, 1888-
Eleven verse plays, 1929-1939. New York Harcourt, Brace [1939]
1v.(various pagings) 22cm.

108. Work having many separately numbered sections

Leaf, Munro, 1905-
Wee Gillis; illus. by Robert Lawson. New York, Viking Press, 1938.
[69]p. illus. 26cm.

109. Unnumbered paging

820.9

Ward, Alfred Charles, 1891-
Illustrated history of English literature. London, New York, Longmans, Green [1953-55]
3v. illus. 23cm.

110. More than one volume

973 Beard, Charles Austin, 1874-1948.
The rise of American civilization, by Charles A. Beard and Mary R. Beard; decorations by Wilfred Jones. New ed., rev. and enl. New York, Macmillan, 1933.
2v. in 1(903p.) illus. 22cm.

111. Different number of bibliographical from physical volumes

782 Kobbe, Gustav, 1857-1918.
Complete opera book; ed. and rev. by the Earl of Harewood. New York, Putnam, 1954.
1262p. illus., music. 22cm.

112. Illustrations and music

978 Riegel, Robert Edgar, 1897-
America moves west [by] Robert E. Riegel [and] Robert G. Athearn. 4th ed. New York, Holt, Rinehart and Winston [1964]
651p. illus., maps. 24cm.

113. Illustrations and maps

Gipson, Morrell, 1920-
Hello Peter; pictures by Clement Hurd. Garden City, N.Y., Doubleday [1948]
[31]p. col. illus. 20x22cm. (Junior books)

114. Colored illustrations and width of book exceeds height

Garrett, Helen, 1895-
Mr. Flip Flop; illus. by Gary MacKenzie. New York, Viking Press, 1948.
41p. illus. (part col.) 26cm.

115. Illustrations partly colored

NOTES ON CATALOG CARDS

Additional information describing the item being cataloged, but not appropriately included in the body of the card, may be added in notes. Such notes may show that the work belongs to a series of similar works, that bibliographies on the subject of the book are included, and that related documents or other special features are present. The contents note listing the items contained in a collection of plays or short stories is of great aid in locating a work too slight to be published alone. Notes appear on catalog cards in a specified order:

(1) series note, immediately following the size statement in the collation
(2) notes relating to bibliographic description
(3) notes relating to bibliographic history
(4) notes relating to content of the work

SERIES NOTES

A series is composed of a number of works having some relationship to each other and issued by the same publisher usually in similar format. The series usually has a short title, such as Landmark books, Portrait of the nation series, Chronicles of America, or Rivers of America, to mention a few. The word series need not be a part of the series title. A series may have an author, as well as a title, as in the case of serial publications of corporate bodies. The name of the series may appear on the title page, half-title page, or on the cover of the book. Books belonging to a publisher's series such as the Beacon Hill bookshelf or Macmillan pocket classics have in common only their appearance. This is less important than series having a subject relationship.

The series title is recorded on the catalog card following the collation. The cataloger leaves three spaces and copies the series title and volume number, enclosing it in parentheses. If the note extends beyond one line, the succeeding line continues at first indention. The name of the editor of the series is not included as a part of the series note. Capitalization of the series title follows the rules for recording other titles.

355	Walmsley, Harold, 1907- Your future in the Army. New York, Richards Rosen Press, 1960. 159p. 20cm. (Careers in depth)	116. Series note

325 Tyler, Poyntz, ed.
Immigration and the United States. New York, H.W. Wilson Co., 1956.
201p. 20cm. (The Reference shelf, v.28, no.1)

117. Series note with volume and number

371.911 Mackie, Romaine Prior, 1899-
Education of visually handicapped children, the blind, the partially seeing, by Romaine Mackie, with collaboration of Edith Cohoe [and others. Washington] Federal Security Agency, Office of Education [1951]
46p. illus. 23cm. (U.S. Office of Education. Bulletin 1951. No.20)

118. Series note with series having author and title

U.S. Office of Education.
Bulletin 1951. No.20.
371.911 Mackie, Romaine Prior, 1899-
Education of visually handicapped children, the blind, the partially seeing, by Romaine Mackie, with collaboration of Edith Cohoe [and others. Washington] Federal Security Agency, Office of Education [1951]
46p. illus. 23cm. (U.S. Office of Education. Bulletin 1951. No.20)

119. Series added entry for series having author and title

Harvard Middle Eastern studies, 2.
330.956 Meyer, Albert Julius.
Middle Eastern capitalism, nine essays. Cambridge, Mass., Harvard University Press, 1959.
161p. map. 22cm. (Harvard Middle Eastern studies, 2)

Includes bibliography.

120. Series added entry for series entered under title

NOTES RELATING TO BIBLIOGRAPHIC DESCRIPTION

OR

BIBLIOGRAPHIC HISTORY

The cataloger is responsible for deciding what information in addition to that in the body of the card needs to be recorded in notes. Judgment as to what is important will be guided by the type of material, the size of the library, and the needs of the library's users. Such items as the inclusion of the U.S. Constitution in a history of the United States, or an important glossary of terms in a scientific work might be brought out in a note. Variations in the publisher of the volumes in a set would certainly be indicated in a note.

611 Kiss, Ferenc, 1889-
Atlas of human anatomy, by Ferenc Kiss [and] Janos Szentagothai. 17th ed. New York, Macmillan, 1964.
3v. illus. (part col.) 30cm.

Added title pages in Latin; legends and tables in Latin and English.

121. Note concerning physical description

977.2 Esarey, Logan, 1874-1942.
A history of Indiana. Indianapolis, W.K. Stewart, 1915-18.
2v. maps. 25cm.

Vol.2 published by B.F. Bowen.

122. Note concerning bibliographic history

821 Lindsay, Sir David, fl. 1490-1555.
Squyer Meldrum. Ed. by James Kinsley.
London, T. Nelson [1959]
v,121p. facsim. 19cm. (Nelson's medieval and Renaissance library)

Imprint on label: New York, Barnes & Noble.
Includes bibliography.

123. Notes relating to physical description, bibliographic history, and contents

NOTES RELATING TO CONTENTS

BIBLIOGRAPHIES

Except for the first or only series note on a catalog card, other notes begin at second indention, that is, one double spaced line below the close of the collation, or the series note. If it extends to the succeeding line, continue at first indention.

Each successive note begins on the line immediately below the last, starting at second indention. One of the most frequently used notes indicates the presence of bibliographies. The form Includes bibliography is generally used to indicate that there is one bibliography, or that there may be several bibliographies scattered through the book. It is unnecessary to show the exact paging or the exact title of the bibliography unless the length of the bibliography is impressive, or its title denotes coverage too distinctive to ignore.

960 Hall-Quest, Olga Wilbourne.
With Stanley in Africa. New York, Dutton [1961]
157p. illus., map. 21cm.

Includes bibliography.

124. Note showing work contains several bibliographies

NOTES ON CATALOG CARDS

CONTENTS NOTES

When books and other materials contain a variety of parts it is sometimes useful to make a note giving the contents. Appropriate materials for using contents notes are volumes containing short stories, plays and essays. In a set of books the title page of each volume may indicate that it covers a definite phase of a subject or a span of time. Contents notes are not made for volumes of poetry or works on a single broad subject by one author.

The contents note is always the last note on a catalog card. Listing is done in paragraph form to save space. The word Contents begins at second indention and the succeeding lines begin at first indention.

The source of information recorded in a contents note may be the title page, table of contents, or headings introducing the various components to be recorded. Initials are used to represent the authors' given names. Items are separated by a period, followed by a dash and one space, before recording the next item. If the word by must be supplied to complete the authorship statement in a contents note, it is not necessary to enclose it in brackets.

If the note is too long to be concluded on one card the listing is stopped above the hole, leaving space to type (Continued on next card) and a second (or extension) card carries on with the transcription. The heading of the second card consists of the call number, the author, title, and imprint date, followed by the designation (Card 2). After leaving a blank line below this heading, the cataloger continues typing the material to appear on the card.

To save time, when the contents note is long, the cataloger may prefer to give the complete contents on only the main entry and shelf card and to use a shorter form for the added entry cards. In that case the contents note is replaced with the directive For contents, see main entry.

822 Barrie, Sir James Matthew, bart., 1860-1937.
Half hours, by J.M. Barrie. New York, Scribner, c1914.
207p. 20cm.

Contents.- Pantaloon.- The twelve-pound look.- Rosalind.- The will.

125. Contents of a book of plays by one author

914.2 Sharman, M B
An African in England. London, University of London Press, 1961.
4v. illus. 23cm.

Contents.- v.1. Peter goes to London.- v.2. Peter loses his scarf.- v.3. Peter goes into the country.- v.4. Peter goes to the seaside.

126. Contents note showing the titles of volumes in a set

SC Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library [1949]
464p. 19cm. (The Modern Library of the world's best books)

Contents.- The purloined letter, by E.A. Poe.- The red-headed league, by A.C. Doyle.- The problem of cell 13, by J. Futrelle.- The case of Oscar Brodski, by R.A. Freeman.- The blue cross, by G.K. Chesterton.- The age of miracles, by M.D. Post.-
(Continued on next card)

127. Main entry for work with contents by various authors

SC Haycraft, Howard, 1905-
Fourteen great detective stories. [1949]
(Card 2)

The little mystery, by E.C. Bentley.- The third-floor flat, by A. Christie.- The yellow slugs, by H.C. Bailey.- The bone of contention, by D.L. Sayers.- The adventure of the African traveler, by E. Queen.- Instead of evidence, by R. Stout.- The house in Goblin Wood, by C. Dickson.- The dancing detective, by C. Woolrich.

128. Main entry extension card

SC

Fourteen great detective stories.
Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library [1949]
464p. 19cm. (The Modern library of the world's best books)

Contents.- The purloined letter, by E.A. Poe.- The red-headed league, by A.C. Doyle.- The problem of cell 13, by J. Futrell.- The case of Oscar Brodski, by R.A. Freeman.- The blue cross, by G.K. Chesterton.- The age of miracles, by M.D. Post.-
(Continued on next card)

129. Title added entry card

SC

Fourteen great detective stories.
Haycraft, Howard, 1905- ed.
Fourteen great detective stories. [1949]
(Card 2)

The little mystery, by E.C. Bentley.- The third-floor flat, by A. Christie.- The yellow slugs, by H.C. Bailey.- The bone of contention, by D.L. Sayers.- The adventure of the African traveler, by E. Queen.- Instead of evidence, by R. Stout.- The house in Goblin Wood, by C. Dickson.- The dancing detective, by C. Woolrich.

130. Title added entry extension card

SC

Fourteen great detective stories.
Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library [1949]
464p. 19cm. (The Modern library of the world's best books)

For contents, see main entry.

131. Shortened form for title added entry

MYSTERY AND DETECTIVE STORIES
SC Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library [1949]
464p. 19cm. (The Modern library of the world's best books)

Contents.- The purloined letter, by E.A. Poe.- The red-headed league, by A.C. Doyle.- The problem of cell 13, by J. Futrelle.- The case of Oscar Brodski, by R.A. Freeman.- The blue cross, by G.K. Chesterton.- The age of miracles, by M.D. Post.-
(Continued on next card)

132. Subject added entry card

MYSTERY AND DETECTIVE STORIES
SC Haycraft, Howard, 1905- ed.
Fourteen great detective stories. [1949]
(Card 2)

The little mystery, by E.C. Bentley.- The third-floor flat, by A. Christie.- The yellow slugs, by H.C. Bailey.- The bone of contention, by D.L. Sayers.- The adventure of the African traveler, by E. Queen.- Instead of evidence, by R. Stout.- The house in Goblin Wood, by C. Dickson.- The dancing detective, by C. Woolrich.

133. Subject added entry extension card

MYSTERY AND DETECTIVE STORIES
SC Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library [1949]
464p. 19cm. (The Modern library of the world's best books)

For contents, see main entry.

134. Shortened form omitting contents note for subject added entry card

ADDED ENTRIES

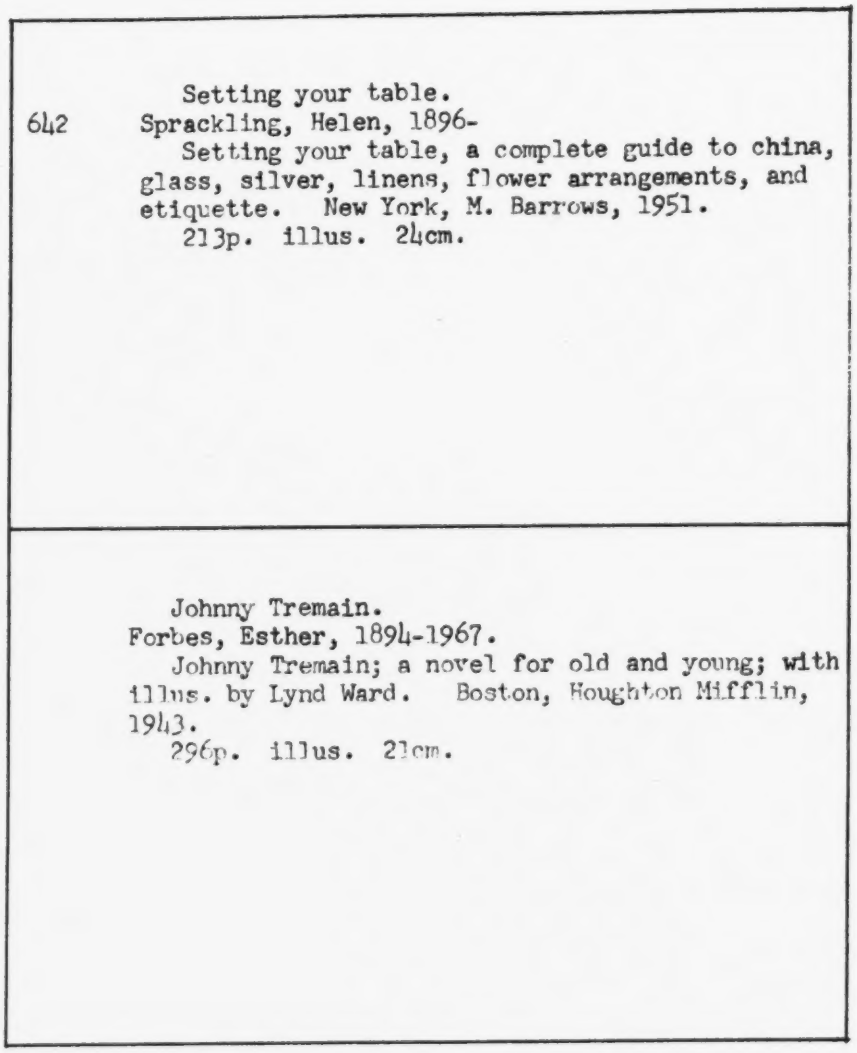
The catalog card headed with the entry denoting chief responsibility for the content of the work is called the main entry card. All other entries for the work made by putting additional headings above the material on the main entry card are called added entries.

The purpose of making added entries is to aid the user of the catalog in finding the material for which he may be searching by providing additional points of access. To achieve this end, therefore, added entries may be made for the titles of the materials; the subjects with which materials deal; and for the names of illustrators, translators, joint authors, joint compilers and editors that have a secondary relationship with the work.

The added entry heading is placed in the space above the main entry, beginning at second indention. If more than one line is needed for the entry, continue it on the next line at third indention.

The usual practice is to make title cards for all books of fiction and non-fiction books which have distinctive titles. When alternative titles exist, added entries are made for both. Title added entries are not usually made for titles beginning with such common phrases as The life of, The history of, or An introduction to. Subject added entries are thought to represent such works adequately. Title added entries are not usually made for biographies beginning with the biographee's first name. Subject added entries are always made for the person under consideration in a biography.

However, some libraries have a divided catalog with subject cards in a separate alphabetical arrangement. In such a case each work should have a title card made for it and filed in the author/title alphabet.



Setting your table.
642 Sprackling, Helen, 1896-
Setting your table, a complete guide to china, glass, silver, linens, flower arrangements, and etiquette. New York, M. Barrows, 1951.
213p. illus. 24cm.

135. Title card for non-fiction

Johnny Tremain.
Forbes, Esther, 1894-1967.
Johnny Tremain; a novel for old and young; with illus. by Lynd Ward. Boston, Houghton Mifflin, 1943.
296p. illus. 21cm.

136. Title card for work of fiction

Tales from the Vienna Woods.
B Ewen, David, 1907-
Stra Tales from the Vienna Woods; the story of Johann Strauss; illus. by Edgard Cirlin. New York, H. Holt, 1944.
216p. illus. 22cm.

137. Explanatory subtitle omitted in title heading

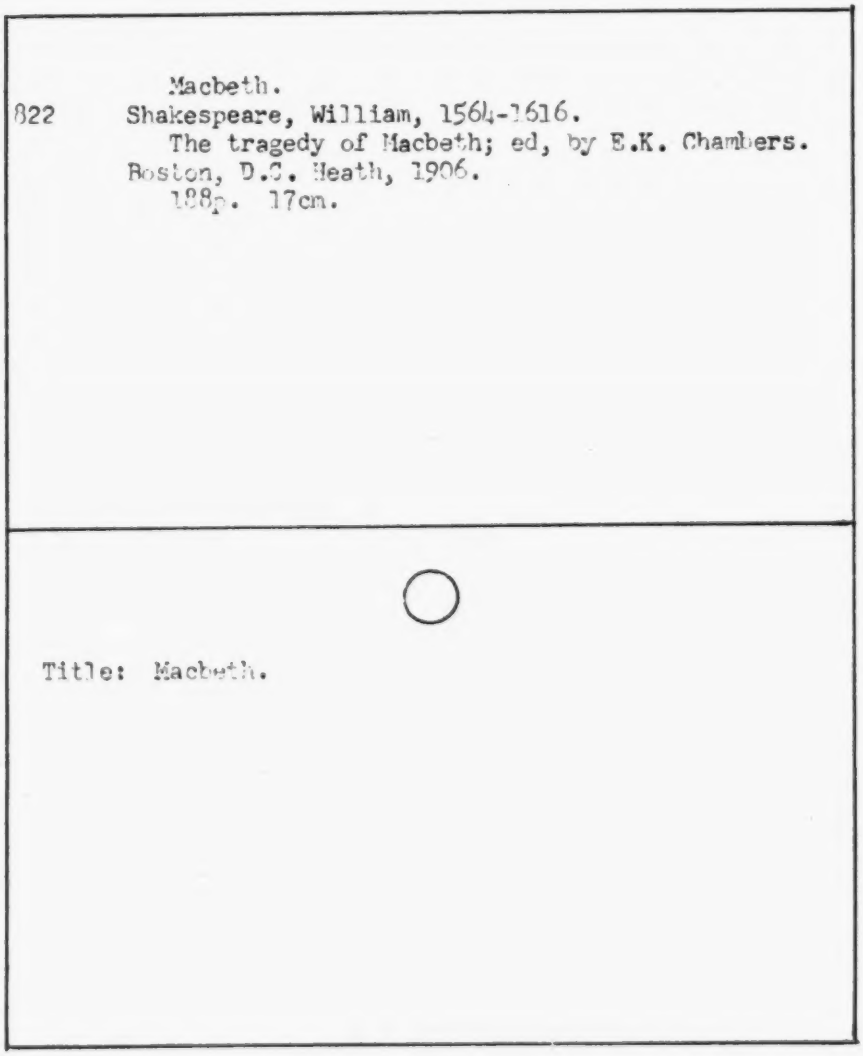
Moby Dick.
Melville, Herman, 1819-1891.
Moby Dick; or, The white whale; illus. by Mead Schaeffer. New York, Dodd, Mead, 1942.
540p. illus. 24cm.

138. Title card

The white whale.
Melville, Herman, 1819-1891.
Moby Dick; or, The white whale; illus. by Mead Schaeffer. New York, Dodd, Mead, 1942.
540p. illus. 24cm.

139. Title card for an alternative title

For such classics as Shakespeare's Macbeth, the title page may read The tragedy of Macbeth or some variant such as Shakespeare's Tragedy of Macbeth. In order that all of the editions of such a work may file together, a common practice is to make the title card for a standardized form of the title, and not for the varying titles. The same principle may be applied to any standard work that is published under many slightly varying titles. Such a title entry should be traced using the word Title followed by a colon and the actual wording of the chosen title.



Macbeth.
822 Shakespeare, William, 1564-1616.
The tragedy of Macbeth; ed, by E.K. Chambers.
Boston, D.C. Heath, 1906.
188p. 17cm.

140. Title added entry using distinctive part within a title

Title: Macbeth.

141. Tracing for a title added entry not identical with the title on the face of the card

ADDED ENTRIES

SUBJECT HEADINGS

From the standpoint of many users of the library, the subject added entry for a work is possibly the most important added entry. Sears List of Subject Headings for Small Libraries is the prime source for determining the form of the subject headings for school libraries. For new subjects too recent to appear in the Sears list the Readers Guide to Periodical Literature is helpful. A comprehensive source for larger libraries is Subject Headings Used in the Dictionary Catalogues of the Library of Congress.

After a subject heading is selected for a work, it is typed in the space above the main entry beginning at second indention. It may be typed in black capital letters, or in red using upper and lower case letters. In a new library the cataloger has an opportunity to make a choice as to form. In an established library it is probably advisable to continue the form already in use. If the form using upper and lower case red letters is chosen, capitals should be used for the first word of the heading, the first word of a subdivision of the subject, a qualifying word in parentheses, and proper nouns and adjectives. Use no mark of punctuation at the end of a subject heading. Within the heading use a comma to separate the parts of an inverted heading. Separate the subdivisions of a subject heading by a space, a dash, and a space, as AMERICAN POETRY - COLLECTIONS.

Forms of subject headings vary. They may be a single word as BASEBALL or CHRISTMAS; a compound heading as NURSES AND NURSING, or IMMIGRATION AND EMIGRATION; a phrase, as BIBLE AS LITERATURE; an adjective followed by a noun, as PUBLIC HEALTH, or NATIONAL CHARACTERISTICS; an inverted heading as POETS, AMERICAN; or EDUCATION, ELEMENTARY; a subject followed by a qualifying phrase in parentheses, as DISCOVERIES (IN GEOGRAPHY); or a subdivided heading as U.S. - HISTORY - CIVIL WAR - FICTION; BOOKS AND READING - BEST BOOKS.

BASEBALL
796.357 Di Maggio, Joseph Paul, 1914-
Baseball for everyone; a treasury of baseball lore and instruction for fans and players.
New York, Whittlesey House, McGraw-Hill, 1948.
224p. 21cm.

142. Single word subject heading

NURSES AND NURSING
610.73 Deming, Dorothy, 1893-
Careers for nurses. 2d ed. New York, McGraw-Hill, 1952.
351p. 24cm. (McGraw-Hill series in nursing)

Includes bibliography.

143. Compound subject heading

ANIMALS - HABITS AND BEHAVIOR
591 Heinold, George, 1912?-
Burglar in the treetops. New York, Holt, 1952.
242p. illus. 22cm.

144. Subdivided subject heading

BIBLE IN LITERATURE
821 Sims, James H
The Bible in Milton's epics, by James H. Sims. Gainesville, Univ. of Florida Press, 1962.
283p. 24cm.

145. Phrase subject heading

PUBLIC HEALTH
614 Grant, Madeleine Parker, 1895-
Biology and world health; drawings by Bunji Tagawa. New York, Abelard-Schuman, 1955.
202p. illus., maps. 21cm.

146. Adjective followed by a noun

COMPOSERS, AMERICAN
927.8 Ewen, David, 1907- comp.
American composers today, a biographical and critical guide. New York, H.W. Wilson, 1949.
265p. illus. 26cm.

147. Inverted heading

DISCOVERIES (IN GEOGRAPHY)
910 Lucas, Mary Seymour.
Vast horizons; illus. and maps by C.B. Falls. New York, Viking, 1943.
291p. illus., maps. 24cm.

148. Subject followed by qualifying phrase

U.S. - HISTORY - CIVIL WAR - FICTION
Allen, Merritt Parmelee, 1892-1954.
Blow, bugles, blow; decorations by Alan Moyler.
New York, Longmans, Green, 1956.
217p. illus. 21cm.

149. Subdivided heading

PERSONAL NAMES USED AS SUBJECT HEADINGS

Personal names are used as subject headings when the person is the subject of the work as in a biography, or in a critical estimate of an author's work. The form of the name is the same as for an author entry, except that the heading is capitalized or typed in red and is not closed with a punctuation mark.

THOREAU, HENRY DAVID, 1817-1862
B
Thor
Norman, Charles, 1904-
To a different drum; the story of Henry David Thoreau; pictures by Margaret Bloy Graham.
New York, Harper, 1954.
113p. illus. 22cm.

150. Name of person as subject

EISENHOWER, DWIGHT DAVID, PRES. U.S., 1890-1969
B
Eise
Gunther, John, 1901-1970.
Eisenhower, the man and the symbol. New York, Harper, 1952.
180p. illus. 22cm.

Includes bibliography.

151. President of the U.S. as subject

ELIZABETH II, QUEEN OF GREAT BRITAIN, 1926-

942 Bocca, Geoffrey.
Elizabeth and Philip; profusely illus. with photographs. New York, Holt, 1953.
248p. illus. 22cm.

152. Royal personage as subject entry

LINCOLN, ABRAHAM, PRES. U.S. 1809-1865 - DRAMA

822 Drinkwater, John, 1882-1937.
Abraham Lincoln; a play. New ed. with introduction and study helps. Boston, Houghton, 1927.
130p. 20cm. (Riverside literature series)

153. Personal name with subdivision

SHAKESPEARE, WILLIAM, 1564-1616 - CRITICISM, INTERPRETATION, ETC.

822 Neilson, William Allan, 1869-1946.
Facts about Shakespeare, by William Allan Neilson and Ashley Horace Thorndike. Rev. ed. New York, Macmillan, 1931.
275p. illus. 17cm.

154. Personal name with subdivision

ADDED ENTRIES

JOINT AUTHORS

When a book has two or more authors, the one whose name appears first on the title-page is used as the main entry. All other authors are known as joint authors. To make a joint author added entry, type the name of the joint author in the space above the main entry beginning at second indention. The joint author's name is established in the same way as if he were a main entry. If the joint author should already be entered in the catalog, the new entry is identical in form with that already in the catalog. The designation jt. author is added to the name following a comma and one space. Close the joint author heading with a period.

Translator, joint translator, editor, joint editor, illustrator and other similar headings are made in the same way as joint author added entries, using such abbreviated designations as tr., jt.tr., ed., jt.ed., illus., jt.illus., etc.

	Krusch, Werner, jt. author.	155. Added entry for joint author, dates not known
914.36	Wohlrabe, Raymond A The land and people of Austria, by Raymond A. Wohlrabe and Werner Krusch. Philadelphia, Lippincott [1956] 117p. illus. 22cm.	

When only the birth date is given for a person used as an added entry, six spaces are left after the hyphen following the birth date before adding the appropriate designation and closing the heading.

	Farjeon, Herbert, 1887- jt. author.	156. Added entry for joint author, birth date only
821	Farjeon, Eleanor, 1881-1965. Kings and queens, by Eleanor and Herbert Farjeon; with 40 coloured plates by Rosaline Thornycroft. Rev. ed. London, Dent; Philadelphia, Lippincott, 1953. 86p. col. illus. 26cm.	

Hall, James Norman, 1887-1951, jt. author.
Nordhoff, Charles Bernard, 1887-1947.
The Bounty trilogy, comprising the three volumes: Mutiny on the Bounty, Men against the sea, and Pitcairn's Island, by Charles Nordhoff & James Norman Hall. Illus. by N.C. Wyeth. Boston, Little, Brown, 1946.
903p. illus. 22cm.

157. Joint author with birth date and death date

TRACING FOR JOINT AUTHORS

The tracing for a joint author added entry is identical with the heading to be used on the joint author card. It is placed after the tracing for the subject headings and before the tracing for a title entry.

Hall, James Norman, 1887-1951, jt. author.
Title.

158. Tracing for joint author added entry

AUSTRIA - DESCRIPTION AND TRAVEL
AUSTRIA - SOCIAL LIFE AND CUSTOMS
Krusch, Werner, jt. author.
Title.

159. Tracing for joint author added entry

ADDED ENTRIES

JOINT EDITORS AND COMPILERS

When more than one person as editor is responsible for a work, the first one is the main editor and the second one is the joint editor. Joint editor and joint compiler added entry cards are made in the same fashion as joint author cards.

Davis, Ruth, 1913- jt. ed.
SC Shaw, Harry, 1905- ed.
Americans one and all, ed. by Harry Shaw and Ruth Davis. New York, Harper, 1947.
330p. 22cm.

160. Joint editor added entry

Weir, Ruth Cromer, 1912- jt. comp.
SC Cavanah, Frances, 1889- comp.
Treasury of dog stories, collected by Frances Cavanah and Ruth Cromer Weir; illus. by Wesley Dennis. Chicago, Rand McNally, 1947.
256p. illus. 21cm.

161. Joint compiler added entry

DOGS - STORIES
Weir, Ruth Cromer, 1912- jt. comp.
Title.

162. Tracing for joint compiler added entry is placed after subject tracing

ADDED ENTRIES

ILLUSTRATORS

Hader, Berta Hoerner, illus.
Mason, Miriam Evangeline, 1899-
Timothy has ideas; illus. by Berta and Elmer Hader. New York, Macmillan, 1943.
127p. illus. 21cm.

163. Illustrator added entry, no dates available

Hader, Elmer, 1899- jt. illus.
Mason, Miriam Evangeline, 1899-
Timothy has ideas; illus. by Berta and Elmer Hader. New York, Macmillan, 1943.
127p. illus. 21cm.

164. Joint illustrator added entry birth date available

Wyeth, Newell Convers, 1882-1945, illus.
Nordhoff, Charles Bernard, 1887-1947.
The Bounty trilogy, comprising the three volumes: Mutiny on the Bounty, Men against the sea, & Pitcairn's Island, by Charles Nordhoff & James Norman Hall. Illus. by N.C. Wyeth. Boston, Little, Brown, 1940.
903p. illus. 22cm.

165. Illustrator with birth and death date

ADDED ENTRIES

TRANSLATORS

Wheen, Arthur Wesley, tr.
Remarque, Erich Maria, 1898-1970.
All quiet on the western front: tr. from the German by A.W. Wheen. Boston, Little, Brown, 1929.
291p. 20cm.

166. Translator of a book

ADDED ENTRIES

EDITORS

The works of well-known authors are often published with editor's notes and explanations for the use of the reader. Since such editors have a secondary relationship to the text, the editor entry is given added entry position. The same is true of any joint editors who may have assisted in the work. In the examples below, William Shakespeare and John Milton are responsible for the works originally. Therefore their names are used as the main entries while the editors' names are used as added entries.

Works entered under title may also require editor added entries.

```
        Boas, Frederick Samuel, 1862-1957, ed.
822     Shakespeare, William, 1564-1616.
        The tempest; ed. by Frederick S. Boas.  Boston,
        D.C. Heath, 1906.
        127p.  17cm.  (Heath English classics)
```

167. Editor added entry

```
        Bullough, Geoffrey, 1901-       ed.
821     Milton, John, 1608-1674.
        Dramatic poems; ed. by Geoffrey and Margaret
        Bullough.  [London] Athlone Press, 1958.
        224p.  19cm.
```

168. Editor added entry death date lacking

```
        Bullough, Margaret, jt. ed.
821     Milton, John, 1608-1674.
        Dramatic poems; ed. by Geoffrey and Margaret
        Bullough.  [London] Athlone Press, 1958.
        224p.  19cm.
```

169. Joint editor added entry

ADDED ENTRIES FOR WORKS ENTERED UNDER TITLE

811.08	Matthiessen, Francis Otto, 1902-1950, comp. The Oxford book of American verse; chosen and with an introd. by F.O. Matthiessen. New York, Oxford University Press, 1950. 1132p. 19cm.	170. Compiler added entry for work entered under title
R 803	Hornstein, Lillian Herlands, 1909- The Reader's companion to world literature. Editor: Lillian Herlands Hornstein; co-editor: C.D. Percy [and others] General editor: Calvin S. Brown. New York, Dryden Press [1956] 493p. 22cm.	171. Editor added entry for work entered under title

ADDED ENTRIES

CHANGED TITLES

Books are sometimes known by more than one title since they may be published in one country under one title, and under a different title in another country. The work is cataloged using the title appearing on the title page and a note is made to record the variant title. Title added entries are made for both titles.

Allen, Walter Ernest, 1911-
Square peg. New York, W. Morrow [1950]
271p. 21cm.

First published in London in 1950 under title Dead man over all.

172. Main entry for a work issued under more than one title

Square peg.
Allen, Walter Ernest, 1911-
Square peg. New York, W. Morrow [1950]
271p. 21cm.

First published in London in 1950 under title Dead man over all.

173. Title added entry for changed title

Dead man over all.
Allen, Walter Ernest, 1911-
Square peg. New York, W. Morrow [1950]
271p. 21cm.

First published in London in 1950 under title Dead man over all.

174. Title added entry for original title

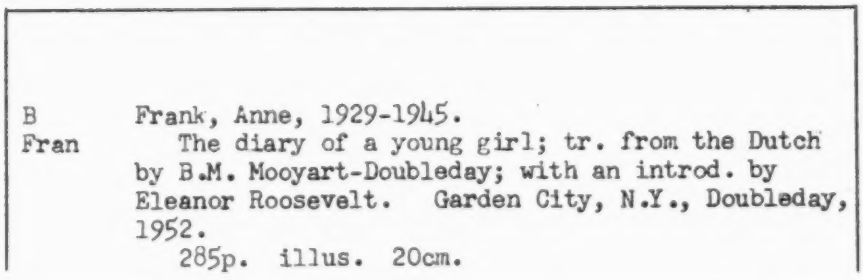
Title.
Title: Dead man over all.

175. Tracing on back of main entry for both titles

TRACING

Each work in the library may be represented in the catalog by several added entry cards, in addition to the main entry card. These cards having different entries may stand far apart when filed alphabetically in the card catalog. A list of all added entries must be made so that the cataloger will know which cards have been made and filed for each work in the library. Should a book be lost, the cataloger will then know which cards are to be removed from the card catalog in order to remove all records of the work.

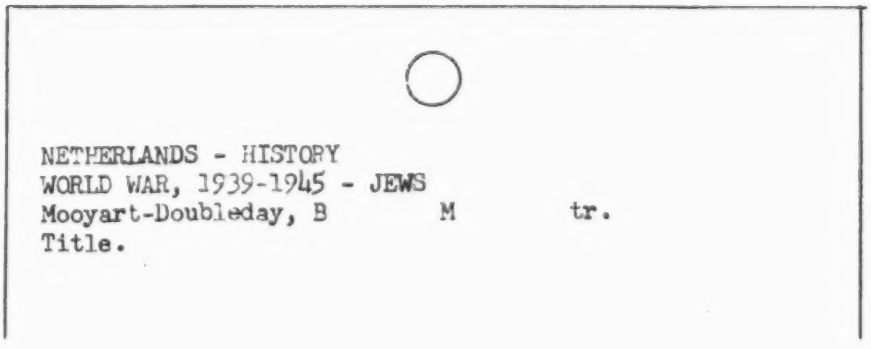
The listing of all the added entry cards made for any work is called the tracing. Printed cards have the tracing on the face of the card near the bottom. Since, often there is not room on the face of a typed card, it is placed on the back of the main entry. When more than one card is necessary to complete the main entry, the tracing is typed on the back of the first card. To place the tracing, turn the author card face down with the hole at the top and record the tracing in the upper left corner two lines below the hole and indented two spaces from the left edge. Arrange the tracing items in the following order: subject headings, other added entries, title, or titles, and series. Within any category of headings it is not necessary to adhere to any special order in listing them. The form of the tracing is to match exactly the heading to be used on the added entry card as to capitalization, and spacing. If a decision has been made to type subject headings in red, they will be typed in black in the tracing.



B
Fran

Frank, Anne, 1929-1945.
The diary of a young girl; tr. from the Dutch by B.M. Mooyart-Doubleday; with an introd. by Eleanor Roosevelt. Garden City, N.Y., Doubleday, 1952.
285p. illus. 20cm.

176. Main entry



NETHERLANDS - HISTORY
WORLD WAR, 1939-1945 - JEWS
Mooyart-Doubleday, B M tr.
Title.

177. Tracing on back of main entry

NETHERLANDS - HISTORY
B Frank, Anne, 1929-1945.
Fran The diary of a young girl; tr. from the Dutch by B.M. Mooyart-Doubleday; with an introd. by Eleanor Roosevelt. Garden City, N.Y., Doubleday, 1952.
285p. illus. 20cm.

178. Subject added entry

WORLD WAR, 1939-1945 - JEWS
B Frank, Anne, 1929-1945.
Fran The diary of a young firl; tr. from the Dutch by B.M. Mooyart-Doubleday; with an introd. by Eleanor Roosevelt. Garden City, N.Y., Doubleday, 1952.
285p. illus. 20cm.

179. Subject added entry

Mooyart-Doubleday, B M tr.
B Frank, Anne, 1929-1945.
Fran The diary of a young girl; tr. from the Dutch by B.M. Mooyart-Doubleday; with an introd. by Eleanor Roosevelt. Garden City, N.Y., Doubleday, 1952.
285p. illus. 20cm.

180. Translator added entry

The diary of a young girl.
B Frank, Anne, 1929-1945.
Fran The diary of a young girl; tr. from the Dutch by B.M. Mooyart-Doubleday; with an introd. by Eleanor Roosevelt. Garden City, N.Y., Doubleday, 1952.
285p. illus. 20cm.

181. Title added entry

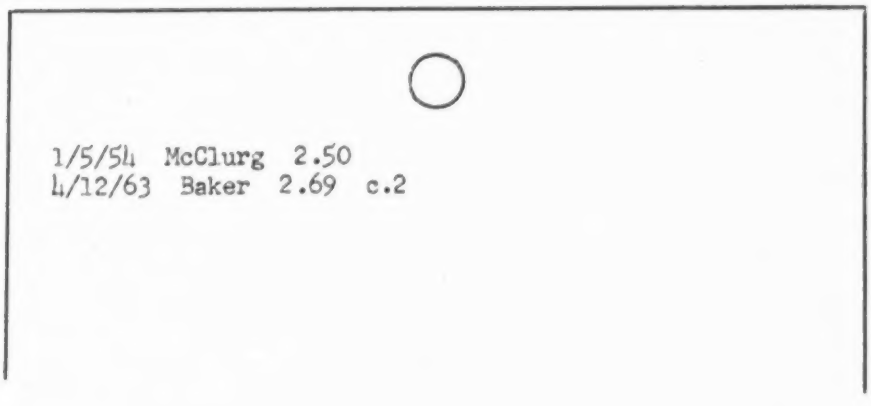
SHELF LIST CARD

In addition to the main entry and the added entries, another card, which is identical with the main entry, is necessary to complete the set. It is known as the shelf list card. It receives its name from the fact that the shelf list cards are arranged in a separate file in the order in which the books stand on the shelf. Cards that represent books are arranged alphabetically by author within each classification and, by title, if there is more than one by the same author. Books of biography are filed under the designation for biography, and alphabetically by the name of the biographee. Biographies about the same person are then sub-filed by the main entry.

The number of copies of a given title owned by the library is indicated in pencil in the left margin near the collation. The number of copies also appears on the face of the main entry in the same position as on the shelf card.

It is the custom in many libraries to record on the back of the shelf list card the source from which the material has been received, the date, and the price of each copy. If such a record is kept, an accession book and accession numbers for books are seldom necessary. If an accurate accession record has been kept and accession numbers have been used, the librarian may or may not continue with the practice as she sees fit. If accession numbers are used, they are entered on the title page of the book and on the shelf card.

To type the order information, place the shelf list card, face down with the hole at the top, and record the order information two lines below the hole, beginning two spaces from the left edge of the card. Leave two spaces between the date and the dealer, and two between the dealer and the price. If additional copies are received, record them in the same way. The same form is used for all material cataloged.



182. Order information on back of shelf card

SUBJECT CROSS REFERENCE CARDS

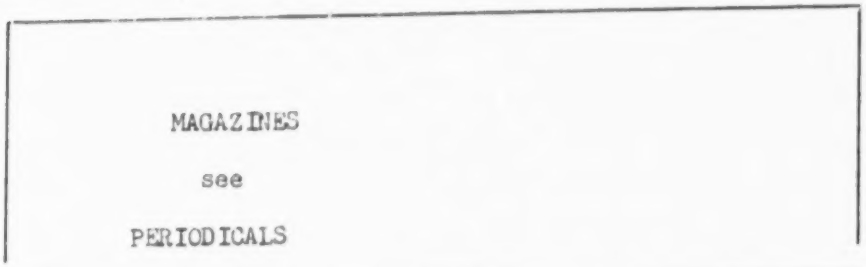
When material is added to the library, it is listed in the card catalog under the most exact and logical subject entries possible. Since the English language is made up of many synonymous terms, individuals often think of the same subject in different terms or wordings. Because a good catalog should enable the user to find the material which the library contains, the cataloger must provide references from each of several possible terms to the one that has been adopted for a given subject. Cards indicating such references are called cross reference cards. Since these cards do not represent books or materials, they do not bear a call number. There are two kinds of cross reference cards, namely, see references and see also references.

The see reference card directs the inquirer from an entry under which material has not been listed to an entry under which it has been listed. See references are made for synonymous terms for subject headings, for the second part of a compound heading, for the direct form of an inverted heading, and for variations of spelling.

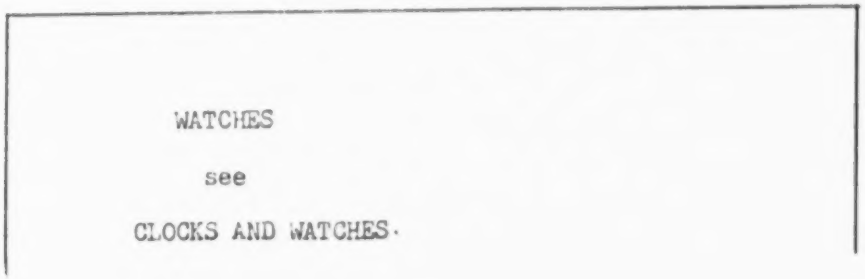
On the fourth line of the card at second indention in capital letters, write the heading under which the material is not listed. On the sixth line at third indention write the word see in lower case letters. On the eighth line at first indention write the heading under which the material has been listed. Those who prefer subject headings in red, will follow the capitalization and form given in Sears List of Subject Headings for Small Libraries. The words see and see also are always typed in small black letters.

Cross references for personal names were treated in this guide under Personal Authors.

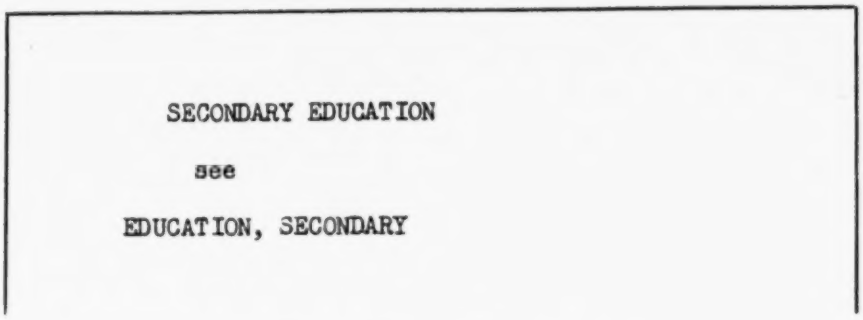
"See" Cards



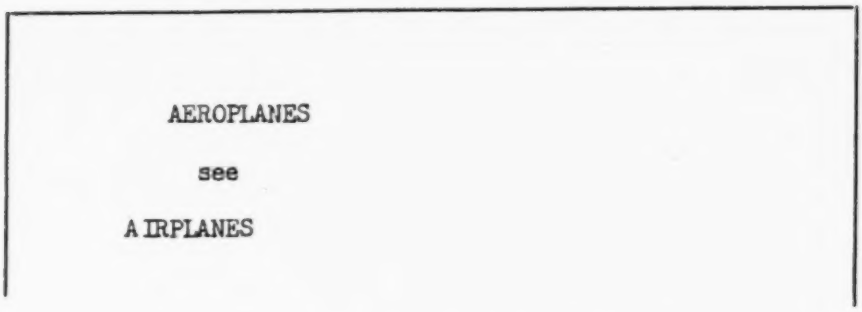
183. Cross reference from synonym for the entry adopted



184. Reference from the second part of a compound heading



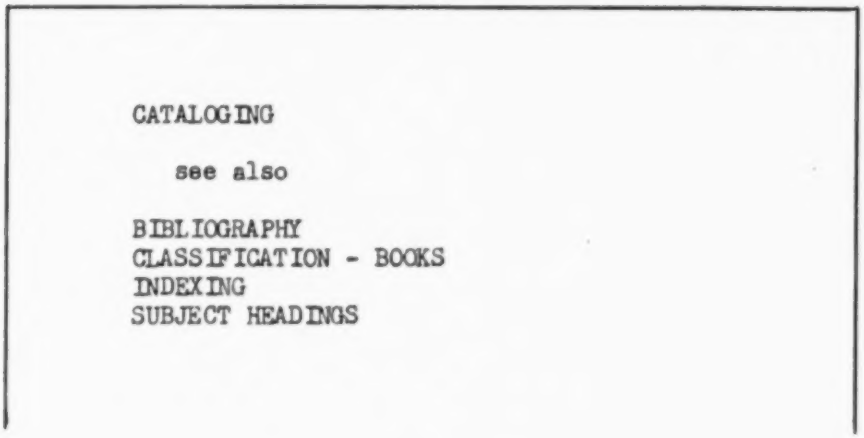
185. Reference from the direct form to the inverted form



186. Reference from variant spelling

"See also" Cards

A see also reference card directs the user from an entry under which material is listed to another entry under which related material is to be found. The card begins on the fourth line at first indention followed two spaces below by see also beginning at second indention. Two lines below this the additional subjects are listed in tabular form beginning at first indention and single-spaced.



187. See also reference

SPORTS

see also

AERONAUTICAL SPORTS
AMUSEMENTS
ATHLETICS
COACHING (ATHLETICS)
COLLEGE SPORTS
GAMES
GYMNASTICS
OLYMPIC GAMES

(Continued on next card)

188. First card of see also subject reference card

SPORTS

see also

OUTDOOR LIFE
PHYSICAL EDUCATION AND TRAINING
RODEOS
SCHOOL SPORTS
WATER SPORTS
WINTER SPORTS
also names of sports, e.g. BASEBALL; etc.

189. Extension card of see also subject reference card

USING A SUBJECT HEADING LIST

When the cataloger uses a subject for the first time in the catalog, the cross references should be made as indicated in the chosen list. For example, the following instruction is found in Sears List of Subject Headings:

Food, Frozen
See also Ice cream, ices, etc.
x Frozen food
xx Food - Preservation

The cataloger should respond by making the following cross references:

FOOD, FROZEN see also ICE CREAM, ICES, ETC.	190. See also cross reference
FROZEN FOOD see FOOD, FROZEN	191. See reference
FOOD - PRESERVATION see also FOOD, FROZEN	192. See also cross reference

ANONYMOUS CLASSICS AND SACRED WRITINGS

In almost every library are found anonymous classics, which are old writings of acknowledged excellence whose authors are unknown. Examples of such writings are the epic Beowulf, national folk tales, and Arabian Nights. These have been published in many languages and versions by many publishers under a variety of titles. For example, Arabian Nights has been published also with the English titles Tales from the Arabic, The Thousand and One Nights, Arabian Nights Entertainments, and others, not to mention many versions in other languages with other titles.

Books containing the sacred writings of any religion may be classics but are not necessarily anonymous, because the authorship of at least parts of them are known. They are, however, handled in the same way as other classics of unknown origin.

In order that the main entries for all versions of an anonymous classic or a sacred writing, may be the same, a short title, usually in the English language, has been established for use as the main entry. This title brings the different versions and editions of a work together in the catalog under a uniform main entry, regardless of individual title.

The following is a list of titles which have been established for use as entries for certain well-known anonymous classics and sacred writings: Arabian nights; Beowulf; Bible; Mabinogion; Mother Goose; Nibelungenlied; Reynard the fox; Chanson de Roland. In libraries for children and young people it might be advisable to use Song of Roland instead of the French form of the name used in scholarly bibliographies.

Enter an anonymous classic or sacred writing under the established uniform title, putting that title in the entry position on the card and closing it with a period. Complete the unit card following the customary form. Trace for, and make the necessary added entry cards. Should the title of the book be the same as the established title, no title added entry card is needed.

398 Mother Goose.
The real Mother Goose; illus. by Blanche Fisher Wright. Chicago, Rand McNally, 1916.
134p. illus. 30cm.

193. Main entry for an anonymous classic

The real Mother Goose.
398 Mother Goose.
The real Mother Goose; illus. by Blanche Fisher Wright. Chicago, Rand McNally, 1916.
134p. illus. 30cm.

194. Title added entry card for an anonymous classic

398.22 Nibelungenlied.
The Song of the Nibelungs. A verse translation from the Middle High German Nibelungenlied by Frank G. Ryder. Detroit, Wayne State University Press, 1962.
421p. 21cm.

195. Main entry for an anonymous classic

398.2 Arabian nights.
Scheherezade; tales from The thousand and one nights. Translated by A.J. Arberry; with illus. by Asgeir Scott. London, Allen & Unwin [1953]
221p. illus. 23cm.

196. Main entry for an anonymous classic

Enter the Bible, either complete or partial form under Bible with the language of the text indicated in the entry. For example: Bible. French. or Bible. Latin. In small collections the entry might be simplified by omitting the language designation for editions in English. The year of printing is used to distinguish the various issues in the same language. The different versions or translations of the Bible may have that feature indicated in the entry also. For incomplete editions or abridgments in English use the entry: Bible. English. Selections. For complete coverage of the rules for formulating Bible entries see Anglo-American Cataloging Rules, p. 156-163.

220.5 Bible. English. 1952. Revised standard.
The Holy Bible. Revised standard version containing the Old and New Testaments; tr. from the original tongues, being the version set forth A.D. 1611, rev. A.D. 1881-1885 and A.D. 1901; compared with the most ancient authorities and rev. A.D. 1952. New York, Nelson, 1952.
997, 294p. 22cm.

197. Bible entry with year of publication and name of version

220.5 Bible. English. Selections. 1951. Authorized.
The condensed Bible; all Bible gems; Genesis through Revelation. A guide for inspirational reading, selected with commentary by William A. Cocke. New York, Exposition Press, 1951.
517p. maps. 22cm.

198. Bible entry. Selected passages

220.5 Bible. English (Basic English) 1950.
The Basic Bible, containing the Old and New Testaments in Basic English. New York, Dutton, 1950.
910p. 21cm.

199. Bible entry with special vocabulary indicated

220.5 Bible. English. Selections. 1937. Authorized.
Animals of the Bible; a picture book by Dorothy P. Lathrop; with text selected by Helen Dean Fish from the King James Bible. Philadelphia, J.B. Lippincott [c1937]
66p. 26cm.

200. Bible entry indicating selected passages, publication date and version

Fish, Helen Dean, ed.
220.5 Bible. English. Selections. 1937. Authorized.
Animals of the Bible; a picture book by Dorothy P. Lathrop; with text selected by Helen Dean Fish from the King James Bible. Philadelphia, J.B. Lippincott [c1937]
66p. 26cm.

201. Editor added entry for selections from the Bible

Enter stories retold from the Bible and books about anonymous classics and sacred writings under the name of the author. Make added entry cards in the usual way.

220 Van Loon, Hendrik Willem, 1882-1944.
The story of the Bible, written and drawn by Hendrik Van Loon. Garden City, N.Y., Garden City Pub. Co. [c1936]
452p. illus. 24cm.

202. Author card for retold version of the Bible

BIBLE - STORIES
220 Van Loon, Hendrik Willem, 1882-1944.
The story of the Bible, written and drawn by Hendrik Van Loon. Garden City, N.Y., Garden City Pub. Co. [c1936]
452p. illus. 24cm.

203. Subject card for adaptation of the Bible

220.93 Aharoni, Jochanan.
The Macmillan Bible atlas, by Yohanan Aharoni and Michael Avi-Yonah. [New York] Macmillan Co. [c1968]
184p. illus., col. maps. 30cm.

204. Author card for book about the Bible

ANALYTICS

Library materials frequently contain separate parts or sections that have previously been published independently. One author or publisher may be responsible for all of the parts, or different individuals may be responsible for the separate parts. Entries made for each of the separate sections, whether they be stories, plays, essays, reports, or biographical sketches are known as analytics. There may be author analytics, subject analytics, or title analytics.

Plays and short stories in collections seem to call for author and title analytics. Collected biographies and secions of factual books may need subject analytics.

There is more than one accepted form for analytics. Since many libraries use printed cards, the unit card is commonly used. Those who type analytic cards may prefer to use the partial contents form, or another shortened form. Examples will follow using the partial contents form.

When a work needs to be analyzed, the cataloger should first catalog it as a whole, listing the parts in the contents note.

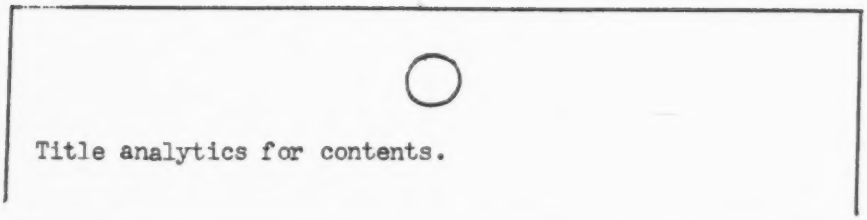
When the parts of a book are all by one author, only title analytics need to be made. The separate parts may be listed on the title page, or in a table of contents. Some libraries follow the practice of omitting the listing of titles of plays, etc., on the title page, if so given, but list them in a contents note.

822 Galsworthy, John, 1867-1933.
Plays. Sixth series. New York, Scribner, 1926.
115, 112, 97p. 20cm.

Contents.- The forest.- Old English.- The show.

205. Main entry for a work needing title analytics

Since the titles of the plays in the above book are listed in the contents note, it is unnecessary to write out the titles in tracing. The words Title analytics for contents are sufficient.



Title analytics for contents.

206. Tracing for title analytics

822 Galsworthy, John, 1867-1933.
The forest.
Plays. Sixth series. New York, Scribner, 1926.
115, 112, 97p. 20cm.

Contents.- The forest.- Old English.- The show.

207. Title analytic using unit card

822 Galsworthy, John, 1867-1933.
The forest.
Plays. Sixth series. New York, Scribner, 1926.
115, 112, 97p. 20cm.

Partial contents.- The forest.

208. Title analytic, using partial contents note

822 Galsworthy, John, 1867-1933.
The show.
Plays. Sixth series. New York, Scribner, 1926.
115, 112, 97p. 20cm.

Partial contents.- The show.

209. Title analytic, using partial contents note

It often happens in a collection of plays or stories by one author that the first play in the book is used as the title of the whole book. Even so, the tracing for all items can be indicated by the phrase Title analytics for contents.

822 Gregory, Isabella Augusta (Persse) Lady, 1859-1932.
The image and other plays. New York, Putnam, 1922.
253p. 20cm.

210. Main entry for book with first play as title of book

Title analytics for contents.

211. Tracing for title analytics

Hanrahan's oath.
822 Gregory, Isabella Augusta (Persse) Lady, 1859-1932.
The image and other plays. New York, Putnam, 1922.
253p. 20cm.

Partial contents.- Hanrahan's oath.

212. Title analytic for one part of a book

When parts of books or materials are by different authors, entries are made for both authors and titles. For non-fiction, author and subject analytics may be made. The judgment of the cataloger should determine the value and need for making such entries.

812.08 Clark, Barrett Harper, 1890-1953, ed.
Nine modern American plays, by Barrett H. Clark and William H. Davenport. New York, Appleton-Century-Crofts, 1951.
432p. 25cm.

Contents.- The hairy ape, by E.G. O'Neill.- Street scene, by E.L. Rice.- Green grow the lilacs, by L. Riggs.- High Tor, by M. Anderson.- Stage door, by E. Ferber.- You can't take it with you, by
(Continued on next card)

213. Main entry for book containing plays by various authors

812.08 Clark, Barrett Harper, 1890-1953, ed.
Nine modern American plays. 1951. (Card 2)

M. Hart.- Abe Lincoln in Illinois, by R.E. Sherwood.- Glass menagerie, by T. Williams.- Command decision, by W.W. Haines.

214. Extension card for the card above

AMERICAN DRAMA - COLLECTIONS
Davenport, William Henry, 1908- jt. ed.
Title.
O'Neill, Eugene Gladstone, 1888-1953. The hairy ape.
Rice, Elmer L 1892-1967. Street scene.
Riggs, Lynn, 1899- Green grow the lilacs.
Anderson, Maxwell, 1888- High Tor.
Ferber, Edna, 1887-1968. Stage door.
Hart, Moss, 1904- You can't take it with you.
Sherwood, Robert Emmet, 1896-1955. Abe Lincoln in Illinois.
Williams, Tennessee, 1914- Glass menagerie.
Haines, William Wister, 1908- Command decision.
Title analytics for contents.

215. Tracing showing author and title analytics for contents

Hart, Moss, 1904-
You can't take it with you.
812.08 Clark, Barrett Harper, 1890-1953, ed.
Nine modern American plays, by Barrett H. Clark and William H. Davenport. New York, Appleton, 1951.
432p. 25cm.

Partial contents.- You can't take it with you, by M. Hart.

216. Card form for author-title analytic with partial contents note

You can't take it with you.
812.08 Clark, Barrett Harper, 1890-1953, ed.
Nine modern American plays, by Barrett H. Clark and William H. Davenport. New York, Appleton, 1951.
432p. 25cm.

Partial contents.- You can't take it with you, by M. Hart.

217. Card form for title analytic with partial contents note

920 Acker, Helen.
Five sons of Italy; jacket by Richard Floethe.
New York, Nelson, 1950.
191p. 21cm.

Contents.- Leonardo da Vinci.- Michelangelo Buonarroti.- Galileo Galelei.- Nicolo Paganini.- Giuseppe Verdi.

218. Main entry card for book needing subject analytics

ITALY - BIOGRAPHY
Title.
LEONARDO DA VINCI, 1452-1519
BUONARROTI, MICHEL ANGELO, 1475-1564
GALILEI, GALILEO, 1564-1642
PAGANINI, NICCOLO, 1782-1840
VERDI, GIUSEPPE, 1813-1901

219. Tracing for book needing subject analytics

LEONARDO DA VINCI, 1452-1519
920 Acker, Helen.
Five sons of Italy; jacket by Richard Floethe.
New York, Nelson, 1950.
191p. 21cm.

Partial contents.- Leonardo da Vinci.

220. Subject analytic with partial contents note

"BOUND-WITH" WORKS

It happens occasionally that two or more books by the same or by different authors, each book with a separate title page and with separate paging, are bound together. Such a publication is known as a "bound-with." Each part is cataloged as an independent book in the usual way. Obviously the book can be assigned only one classification number even though the parts deal with entirely different subjects. The classification number for the first part determines the book's call number. Notes are made on the card showing the author and title of the other work or works with which it is bound. The note reads Bound with followed by the author's name in inverted order, using initials to represent given names; two spaces after this the title of the other work; then three spaces later, the place and date of publication.

353 Thorpe, Francis Newton.
The government of the nation; a course in civil government, based on The government of the people of the United States. Rev. ed. New York, Hinds, Noble and Eldridge [1900]
224p. illus., maps. 19cm.

Bound with Rawles, W.A. The government of the people of the state of Indiana. New York [1906]

221. Main entry for a "bound-with"

Trace the added entries for each "bound-with" on its own main entry card. On the author card for the first item in the volume, after all tracings needed for the first work, trace for the other works using the author/title form.

U.S. - POLITICS AND GOVERNMENT
Title.
Rawles, William A 1863-
The government of the people of the state of Indiana.

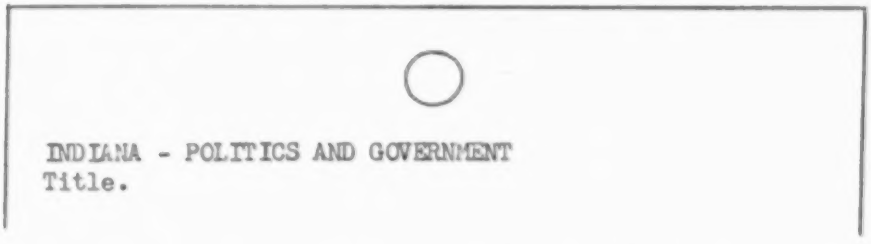
222. Complete tracing for first work and author/title tracing for the other work bound with it

353 Rawles, William A 1863-
The government of the people of the state of Indiana. New York, Hinds, Noble and Eldridge c1906
180p. illus., maps. 19cm.

Bound with Thorpe, F.N. The government of the nation. New York [1900]

223. Main entry for subsequent part in a "bound-with"

The call number given on the set of cards for a subsequent part of a "bound-with" must be the same as the number that the book itself bears. The call number of the whole volume is determined by the first work in the volume.



INDIANA - POLITICS AND GOVERNMENT
Title.

224. Tracing on back of main entry for subsequent part of a "bound-with"

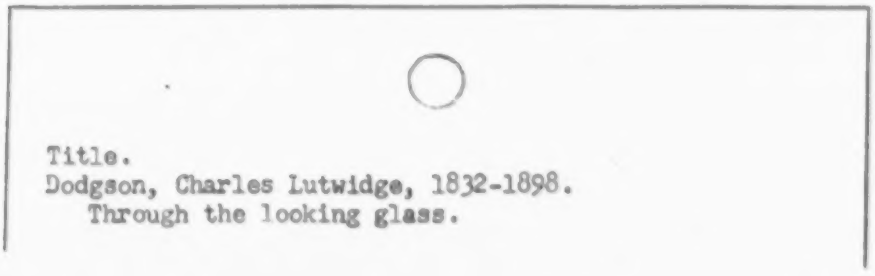
"BOUND-WITH" WORKS HAVING THE SAME AUTHOR

The note indicating the presence of other independent works in the same volume by the same author uses the form below:

Dodgson, Charles Lutwidge, 1832-1898.
Alice's adventures in Wonderland, by Lewis Carroll; with forty-two illus. by John Tenniel. New York, Macmillan, 1929.
192p. illus. 23cm.

Bound with the author's Through the looking glass. New York, 1929.

225. Main entry for first part of "bound-with" when the parts are by the same author



Title.
Dodgson, Charles Lutwidge, 1832-1898.
Through the looking glass.

226. Tracing on main entry of first part showing author/title tracing for second item in a "bound-with"

Dodgson, Charles Lutwidge, 1832-1898.
Through the looking glass, by Lewis Carroll; with fifty illus. by John Tenniel. New York, Macmillan, 1929.
224p. illus. 23cm.

Bound with the author's Alice in Wonderland. New York, 1929.

227. Main entry for a subsequent part of "bound-with"

Title.

228. Tracing on back of main entry for the item above

SUPPLEMENTS

Supplements should not always be treated as independent entries because they are too closely related to the original work to stand alone. The entry for the supplement may be added to the card for the original work using the form known as the "dashed-on entry."

Begin the entry at first indention two lines below the entry for the main item on the card. Use three underscore marks to show that the author of the supplement is the same as the entry of the original item. If the title of the supplement is also the same as that of the original item, leave one space and then three underscore marks to represent the title. Leave one space and continue on the same line the transcription of the title-page information for the supplement according to the rules for making the body of the card.

R
016 Winchell, Constance Mabel, 1896-
Guide to reference books. 7th ed. Chicago, American Library Association, 1951.
645p. 28cm.

"Based on the Guide to reference books, sixth edition by Isadore Mudge."

(Continued on next card)

229. Main entry for work having a supplement

R
016 Winchell, Constance Mabel, 1896-
Guide to reference books. 1951. (Card 2)

R
016 ___ ___ Supplement, 1950-1952, by Constance M. Winchell and Olive A. Johnson. Chicago, American Library Association, 1954.
117p. 28cm.

(Continued on next card)

230. Dashed on entry for supplement

R
016 Winchell, Constance Mabel, 1896-
Guide to reference books. 1951. (Card 3)

R
016 ___ ___ Second supplement, 1953-1955. Chicago, American Library Association, 1956.
134p. 28cm.

231. Dashed on entry for second supplement

R
031 The New international encyclopaedia. 2d ed.
New York, Dodd Mead [1922-29]
24v. illus., plates, maps. 26cm.

R
031 ___ Supplement. New York, Dodd, Mead, 1930.
2v. illus. 26cm.

232. Dashed on entry for work entered under title

UNIFORM TITLES

Uniform titles are used to bring together all editions of a composer's or writer's works and to establish an orderly arrangement of a composer's or writer's works. A musical composition may be known under variant titles in different countries. For example, The Magic Flute by Mozart is called Die Zauberflöte in Germany. To the music performer or record lover this makes very little difference, and the card catalog must make provision for bringing together all forms of a given work. This is done by assigning the work a uniform title, usually the title under which the work was first published, and making references from other known titles to the uniform title.

Compositions having titles based on the names of musical forms such as symphonies, sonatas, string quartets, and etudes may also be issued in varying degrees of completeness and in varying instrumental arrangements. Music publishers frequently issue a composer's works in collected forms for study and individually for performance. To achieve bibliographic control of the many possible publications the principle of uniform title entry has been established.

For full treatment of uniform titles see Anglo-American Cataloging Rules, p. 145-172. For the application of uniform titles to musical works see p. 299-314 in the same source.

The uniform title, enclosed in brackets, is typed on the line below the main entry beginning at second indention. On the next line at second indention, copy the title as it appears in the work in hand. Continue the card in the usual form.

782.1 Straus, Oscar, 1870-1954.
[Der tapfere Soldat]
The chocolate soldier, an opera bouffe in three acts; libretto by Rudolf Bernauer & Leopold Jacobson. English version by Stanislaus Stange. New York, Witmark [1909]
197p. 29cm.

233. Main entry for musical work with uniform title

Make cross references from all titles under which the work has been issued to the uniform title. It then becomes unnecessary ever to trace for or make a title added entry for a musical work.

Der tapfere Soldat.
Straus, Oscar, 1870-1954.
Der tapfere Soldat.

For editions of the above work

see

Straus, Oscar, 1870-1954.
[Der tapfere Soldat]

234. Cross reference from known title to uniform title under which all editions of this work are entered

The chocolate soldier.
Straus, Oscar, 1870-1954.
The chocolate soldier.

For editions of the above work

see

Straus, Oscar, 1870-1954.
[Der tapfere Soldat]

235. Cross reference from variant title to uniform title under which all editions of this work are entered

As has been stated, musical works having titles embodying names of musical forms such as concertos, sonatas, or symphonies, may have variant forms and popular titles. Cross references are made from variant titles to the uniform title as set forth in bibliographic sources and music reference works. The uniform title seeks to identify the composition as to form, using such additional elements as medium, key and the composer's or musicologist's numbering to assign it a unique entry. As a rule cross references need not be made for uniform titles of compositions based on the name of a musical form unless the composition has come to be well-known also by a popular title.

Moonlight sonata.
Beethoven, Ludwig van, 1770-1827.
Moonlight sonata.

For editions of the above work

see

Beethoven, Ludwig van, 1770-1827.
[Sonata, piano, no.14, op.27, no.2, C# minor]

236. Cross reference from popular to uniform title

A few examples of the means used to bring together the complete or partial collections of an author's works under uniform titles follow:

For complete works: [Works]
For miscellaneous selected works: [Works. Selections]
For works in one medium: [Works, piano]
For complete works in one form: [Symphonies]
For selections of the works in one form: [Symphonies. Selections]
[Songs. Selections]

784.3 Foster, Stephen Collins, 1826-1864.
[Songs. Selections]
Songs. Prepared for schools and general use, edited and arranged by Will Earhart and Edward B. Birge. [Pittsburgh] University of Pittsburgh Press [c1938]
110p. 26cm.

237. Main entry with uniform title showing partial collection of works in one form

786.4 Beethoven, Ludwig van, 1770-1827.
[Sonatas]
32 sonatas for the pianoforte. Edited by Arthur Schnabel. Memorial ed. New York, Simon and Schuster, 1935.
2v. (862p.) 31cm.

238. Main entry with uniform title showing complete collection of works in one form

SERIALS

A serial is a publication which is issued at more or less regular intervals and in the same or similar format. Single issues of serials may be monographs, or they may be such publications as newspapers, magazines, yearbooks, almanacs, annual or biennial reports, and directories. In most libraries magazines and newspapers will not be cataloged, but such serials as the World Almanac and Who's Who in America will be cataloged. A serial composed of many monographs may have each unit treated individually, but non-monographic serials must be treated together as a set.

In handling serials the small, popular library may dispense with much of the detail that is necessary in a scholarly collection. Suggestions offered here will be intended to serve only as a brief introduction to the subject.

A complete treatment of serial cataloging practice may be found in Anglo-American Cataloging Rules, p. 231-246.

Briefly stated, principles governing the cataloging of serials are:

1. Entry is under title unless the title includes the name of the corporate body responsible for publication. A serial requiring the name of its sponsoring body for identification is entered under its corporate author.

2. The source of information for the preparation of the catalog card is the latest volume. This policy contrasts with the practice of preparing the catalog entry for a monographic set from the first volume issued.

3. Since serials frequently change subtitles, a short title is usually used in order to avoid constant revision of the catalog entry.

Libraries may have many incomplete serial sets in their collections. Cards for these sets are so made that the issues in the collection are clearly indicated and that an indefinite number of issues can be recorded as they are acquired.

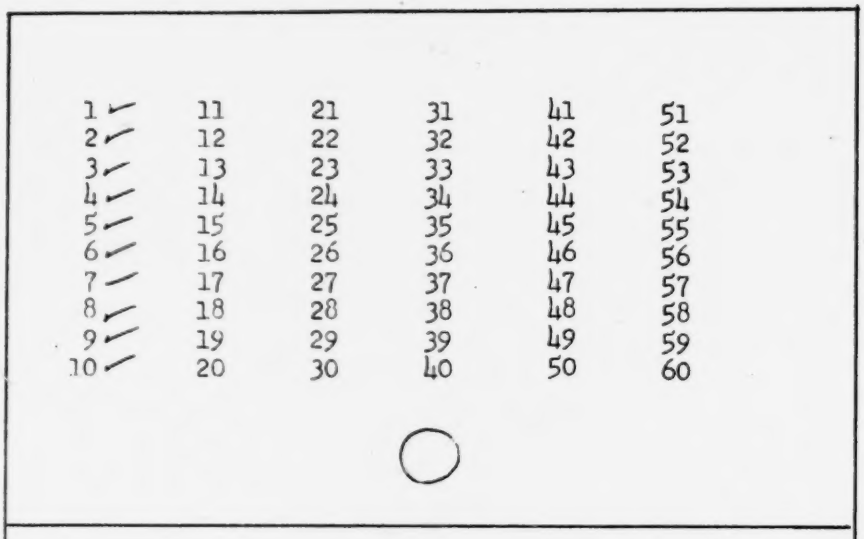
A set composed of every issue of a serial which has ceased publication is a closed set. One that is still being published is obviously incomplete and is called an "open" set. It is cataloged using the "open" entry form in setting down, the holdings, the imprint and the collation, thus allowing for revision as new volumes are added.

The library's holdings may be indicated in the body of the card. An acceptable alternate practice is to record in a "Library has" note the number of volumes the library owns. Leave one line between the "Library has" note and whatever precedes it on the card. If the volumes are numbered, use the abbreviation v. for the volume, followed by the number in Arabic numerals, a comma and the date of the volume. If the library has more than one copy of a volume, record in pencil following the date of the volume the number of copies using Arabic numerals for numbers, followed by the abbreviation c. for copies. Editors of serials change frequently and are not necessarily always recorded. Consequently added entries may not be made for them.

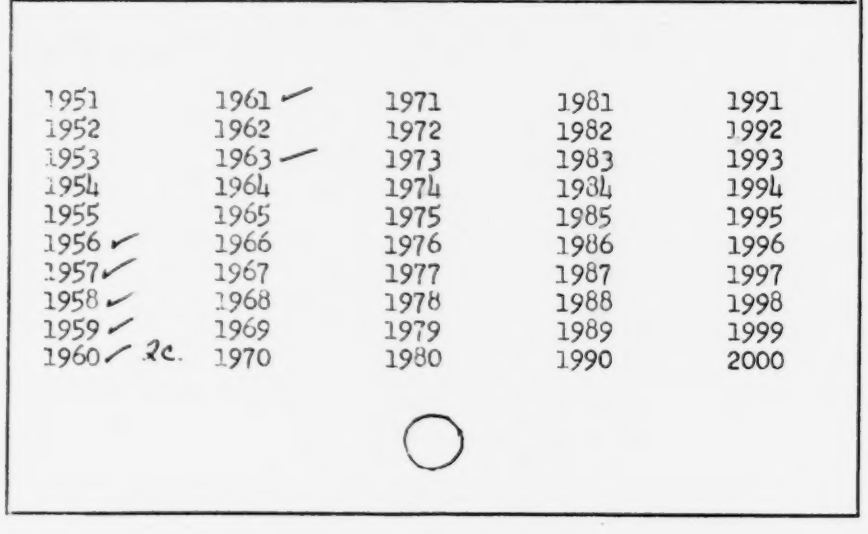
Such items as dates in the imprint, the number of volumes in the collation, and the number of copies if more than one, all of which are subject to change as new acquisitions are made are recorded in pencil on the card. Should the library not have acquired yearbooks for successive years, space is left in the "Library has" note so that the year and volume may be filled in as the yearbooks are acquired.

After making the main entry card, added entry cards may be made for serials in the usual way, except that the library's holdings are not given on them and the catalog user is instructed to see the main entry. This eliminates the recurring necessity of altering the holdings statement or the "Library has" note on all cards except the main entry and shelf list card.

Some libraries use commercially printed cards and simply check the volume numbers or years that the library owns. The imprint and collation may be left open on both the main entry and shelf card. The printed holdings card is filed immediately behind the shelf list card and the instruction: For volumes in library see shelf list card. is put on the main entry.



239. Printed card showing library's holdings indicated by checking volume numbers



240. Printed holdings card showing volumes in library indicated by checking years received

317 The World almanac and book of facts.
New York, New York World Telegram, 1953-58
6v. 20cm.

Library has:

v.68, 1953
v.69, 1954
v.70, 1955
v.71, 1956
v.72, 1957
v.73, 1958

241. Main entry for serial. Title entry

813.08 Best American short stories and the yearbook of the American short story.
Boston, Houghton, 1951-56
4v. 20cm.

Library has:

1951

1953

1955
1956

242. Main entry for serial. Title entry

920 Who's who in America; a biographical dictionary of notable men and women.
Chicago, A.N. Marquis, 1952-57
3v. 21cm.

Library has:

v.27, 1952-53
v.28, 1954-55
v.29, 1956-57

243. Main entry for a serial published bienially. Title entry

317.3 U.S. Bureau of the Census.
The statistical abstract of the United States.
Washington, U.S. Govt. Print. Off., 1953-58
6v.

Library has:

v.74, 1953
v.75, 1954
v.76, 1955
v.77, 1956
v.78, 1957
v.79, 1958

244. Main entry for a serial entered under author

912.73 Hammond Incorporated.
Hammond American history atlas. 1948- 1963
Maplewood, N.J.
/v.

245. Main entry for serial entered under corporate author, holdings indicated

U.S. - BIOGRAPHY
920 Who's who in America; a biographical dictionary of notable men and women.
Chicago, A.N. Marquis, 19
v. 21cm.

For volumes in library, see main entry.

246. Subject added entry for serial without holdings statement

AGRICULTURAL CREDIT - U.S.
HG 2051 U.S. Farm Credit Administration.
U5 A57 Annual report.
Washington, U.S. Govt. Print. Off., 1934-

For volumes in library, see main entry.

247. Subject added entry for serial entered under author

R CORPORATIONS, AMERICAN - DIRECTORIES
HG 4538 Directory of American firms operating in foreign
D5 countries.
New York, World Trade Academy Press, 1966-

For volumes in library, see main entry.

248. Subject added entry for serial entered under title

ANALYZED SERIALS

Occasionally the individual volumes of a serial would be more useful to the library if they were represented by subject and title cards as well as being represented as volumes in a serial. Examples are the individual volumes of the Reference shelf and the various volumes of the Yearbook of the U.S. Dept. of Agriculture. A serial card is made for the whole set following the pattern already set forth. A notation Analyzed is put on the back of the main entry and the shelf card.

630.61 U.S. Dept. of Agriculture.
The yearbook of agriculture.
Washington, D.C., U.S. Govt. Print. Off., 1954-57
4v. 24cm.

Library has:

1954
1955
1956
1957

249. Main entry for serial having each volume devoted to a single topic

Analyzed.

250. Tracing for a serial set with each volume having also its own set of cards

A main entry and set of cards is made for each volume in an analyzed serial set, just as if it were being cataloged as a separate item. The call number of the volume will be determined by the classification of the whole set instead of the subject matter of the individual volume. The card for the volume being analyzed will carry as its series note the name and volume number of the set to which it belongs.

The tracing will be made just as for any separate work, except that a series added entry will never be made. The shelf card for the various volumes of an analyzed serial set will be filed in volume number order immediately following the shelf card for the complete set.

630.61 U.S. Dept. of Agriculture.
Unit Marketing; the yearbook of agriculture.
1954 [Washington, D.C.] U.S. Govt. Print. Off. [c1954]
506p. illus., maps. 24cm. (Its Yearbook, 1954)

251. Main entry for an individual volume of an analyzed serial

FARM PRODUCE - MARKETING

252. Tracing for above volume of an analyzed serial

FARM PRODUCE - MARKETING
630.61 U.S. Dept. of Agriculture.
Unit Marketing; the yearbook of agriculture.
1954 [Washington, D.C.] U.S. Govt. Print. Off. [c1954]
506p. illus., maps. 24cm. (Its Yearbook, 1954)

253. Subject card for individual volume of a serial

808.5 The Reference shelf.
New York, H.W. Wilson, 1957-58
3v. 20cm.

Library has:

v.29, no.5
v.29, no.6
v.30, no.1

254. Main entry for serial having volumes dealing with specific subjects

808.5 McClellan, Grant S
Refe U.S. foreign aid, edited by Grant S. McClellan.
v.29 New York, H.W. Wilson, 1957.
no.5 216p. 20cm. (Reference shelf, v.29, no.5)

Includes bibliography.

255. Main entry for an individual volume of analyzed serial entered under its editor

ECONOMIC ASSISTANCE, AMERICAN
TECHNICAL ASSISTANCE, AMERICAN
MILITARY ASSISTANCE, AMERICAN
Title.

256. Tracing for individual volume of analyzed serial

SETS OF BOOKS

A set of books is composed of two or more volumes which have a title in common and are bound in uniform or similar binding. The volumes of a set may be published at the same time or at different times; they may be unified by sharing the same authorship or they may be written by different authors. They are usually issued by the same publisher. If a set has a distinctive title likely to be well known, and a general index, the cataloger will catalog the set as a whole to keep all of the volumes together on the shelf. If each volume has also a distinctive title, in addition to the common title, title analytics may be made for each. Imprint dates, and the number of volumes in the collation of a set in the process of publication are given in pencil so that it may be easily changed. When the set is completed these items may be typed on the card.

808.8 Eberhart, Wilfred, ed.
Reading-literature, by Wilfred Eberhart, Irma Dick Swearingen [and] Bernice E. Leary. Rev. Evanston, Ill., Row, Peterson [1955]
3v. illus. 26cm.

Contents.- v.1. Your world.- v.2. Your country.- v.3. Your life.

257. Main card for a completed set of books

Your world.
808.8 Eberhart, Wilfred, ed.
Reading-literature, by Wilfred Eberhart, Irma Dick Swearingen [and] Bernice E. Leary. Rev. Evanston, Ill., Row, Peterson [1955]
3v. illus. 26cm.

Contents.- v.1. Your world.- v.2. Your country.- v.3. Your life.

258. Title analytic for the title of single volume of a set of books

428.6 Johnson, Eleanor Murdoch, 1892- ed.
Treasury of literature: read-text series; selected and ed. by Eleanor M. Johnson and Leland B. Jacobs. Columbus, Ohio, C.E. Merrill [1954-
v. illus. 24cm.

Contents.- [grade 3] Treat shop.- [grade 4] Magic carpet.- [grade 5] Enchanted isles.- [grade 6] Adventure lands.

(Continued on next card)

259. Main card for set of books not yet complete

428.6 Johnson, Eleanor Murdoch, 1892- ed.
Treasury of literature. [1954-] (Card 2)

428.6 ___ ___ Teacher's manual. Columbus, Ohio, C.E. Merrill [1954-
v. illus.

Cover title.
Includes bibliographies.

260. Extension card. Dashed on entry for supplementary title

PHOTOGRAPHIC REPRODUCTIONS

With increasing frequency works are being produced by photographic means, both in macroform and microform. This is significant for the book cataloger when the chief purpose of the reproduction is to make the work available in its original appearance. Instructions for cataloging microforms will be offered in a section dealing with non-book materials. Simple reprints, with or without identical title pages, do not require special handling. However, works issued by a new publisher for the purpose of producing a duplicate of an earlier edition are cataloged in such a way as to make this relationship clear.

If there is a new title page, it is used to supply material for the body of the card; otherwise the reproduction of the original title page is used. In this case the original imprint is followed by the new imprint, inclosed in brackets, if it does not appear on the title page. No special treatment is required in construction the collation. Information concerning the reproduction is given in a note.

92
Cibb

Cibber, Colley, 1671-1757.
An apology for the life of Mr. Colley Cibber, written by himself. A new ed., by Robert W. Lowe. London, J.C. Nimmo, 1889. New York, AMS Press, 1966.
2v. illus., ports. 22cm.

261. Main entry for photographic reprint having new imprint on title page

398.8

Lovechild, Nurse.
Tommy Thumb's song book, for all little masters and misses, to be sung to them until they can sing themselves. 1st Worcester ed. Worcester, Mass., I. Thomas, 1788. [New York, F.G. Melcher, 1946]
59p. illus. 10cm.

262. Main entry for facsimile reproduction. New imprint not on title page

Macroform photographic reproductions not primarily intended as facsimile editions are treated as if the cataloger were working with the original. Since the size of the reproduction may vary significantly from the original, it is usually not included in the imprint.

A note is added stating the form of reproduction, imprint of the reproduction, and its physical description.

828 Taylor, John, 1580-1653.
The great eater of Kent; or, Part of the admirable teeth and stomacks exploits of Nicholas Wood. London, Printed by E. Alde for H. Gasson, 1630.
[25]p.

Reproduced by microfilm-xerography. Ann Arbor, Mich., University Microfilms [196-?] 19cm.

263. Main entry for print-out from microfilm of the original

PHOTOGRAPHIC REPRODUCTIONS

MICROFORMS - MICROFILMS, MICROCARDS, MICROFICHE

Since microfilms, microcards, and microfiche are photoreproductions of previously issued printed material, they are entered and described in terms of the original appearance of the material. This means the entry is determined, the body of the card is completed, and the collation is set down as if one were handling a book form publication. The type of reproduction is set forth in a note giving also any relevant data concerning circumstances of reproduction, such as the location of the copy from which the film was made and the imprint of the reproduction. A physical description of the reproduction follows. For microfilm this will be the number of reels and a size indication will be given in millimeters. For microcards the physical description consists of the number of cards followed by their dimensions in centimeters. For microfiche the form used indicates the number of sheets and their dimensions in centimeters.

The completion of the set of cards by making the shelf card and any necessary added entries proceeds in accordance to the general principles for cataloging.

A medium designation should be used above the call number of each item. Classification numbers can be assigned from Dewey. Some libraries prefer arranging the materials in accession order.

Microfilm

371.425 White, Alvin Merritt, 1923-
Vocational education needs of the people of Dent County, Missouri. 1958.
112ℓ. illus.

Thesis - University of Missouri.
Microfilm copy of typescript. Ann Arbor, Mich., University Microfilms, 1958. 1 reel. 35mm.

264. Main entry for microfilm copy of previously unpublished material

Microfilm

B
Linc Lincoln, Abraham, Pres. U.S., 1809-1865.
Abraham Lincoln papers [series 1-3. n.d.]
194v.

Microfilm copies of originals in the Library of Congress. Washington, D.C., Library of Congress, 1959. 97 reels. 35mm. (Presidential papers microfilm)

265. Main entry for microfilm showing location of original work, number of reels and series note

Microcard

808.1 Beattie, James, 1735-1803.
Essays: on poetry and music, as they effect the mind; on laughter, and ludicrous composition; on the usefulness of classical learning. 3d ed., corr. London, E. and C. Dilly, 1779.
515p.

Micro-opaque. Rochester, N.Y., University of Rochester Press, 1957. 10 cards. 7.5x12.5cm.

266. Main entry for microcard reproduction of single volume

Microcard

970.1 McKenney, Thomas Loraine, 1785-1859.
History of the Indian tribes of North America with biographical sketches and anecdotes of the principal chiefs, by Thomas L. McKenney and James Hall. Philadelphia, D. Rice, 1842-44.
3v. illus., maps.

Micro-opaque. Louisville, Ky., Lost Cause Press, 1956] 17 cards. 7.5x12.5cm. (Nineteenth century American literature on microcards)

267. Main entry for microcard reproduction of several volumes having partially supplied imprint and series note

Microfiche

373.1 Ehling, William Philip, 1920-
Development of a computer model of the factors which influence high school students to continue or discontinue their education. New York, 1966.
iii, 102ℓ. illus.

"Research ... supported by the Cooperative Research Program of the U.S. Office of Education."
"CRP-S-242."
Microfilm (negative) of typescript.
[Bethesda? Md.] ERIC [Document Reproduction
(Continued on next card)

268. Main entry, microfiche of typed material, having personal author

Microfiche

373.1 Ehling, William Philip, 1920-
Development of a computer model of the factors which influence high school students. 1966.
(Card 2)

Service, 19[67]. 2 sheets. 10x5x15cm.

269. Extension card of above example

Microfiche

025.3 Genesee Valley School Development Association.
Design for cataloging non-book materials adaptable to computer use. Rochester, N.Y., 1969.
28p.

Microfilm (negative) [Bethesda, Md.] ERIC Document Reproduction Service, 1971. 1 sheet. 10.5x15cm. (ED 045 153)

270. Main entry for microfiche having corporate author

NON-PRINT MATERIALS

Since the present day library has developed from a book center to a media center, it is inevitable that the librarian will be responsible for organizing many forms of materials. The filmed materials may include motion pictures, filmstrips, microfilm, microfiche, transparencies, and slides. There may be recorded materials such as disc recordings, tape recordings, and cassettes. Printed materials, in addition to books, may include music, maps, charts, pictures, and microcards. In addition to these, there may be globes, games, realia, and kits combining so many items they sometime defy description. No one can predict with certainty and limits to the kinds or types of materials to be found in the libraries of the future. The principles governing the organization of all materials remain the same; the challenge is to make a satisfactory adaptation of conventional cataloging practices to satisfy the organization demands of the librarian while meeting the expanding and unforeseen needs of the library's clientele.

Rules for cataloging non-print materials have not kept pace with the rapid growth in the variety of the materials themselves. Although the Anglo-American Cataloging Rules offer clear policies for the older forms of non-book materials, no guidance is available for some types of media that are commonly found in today's media centers. For this reason some of the suggestions offered in this work have been drawn from other sources in the belief that they answer felt needs. The chief reference used has been Riddle's Non-Book Materials.

In addition to describing non-print materials on catalog cards, the librarian must decide on a plan for organizing and housing the collection. The method may be by order of acquisition for each category of material, but increasingly for media centers, the trend is to classify the material following the same scheme as that chosen for the book collection. This organization facilitates the integration of the collection and allows library users to choose the most appropriate material for their purposes.

If it is decided to classify materials using the Dewey Decimal Classification, a symbol representing the type of material should be placed above the call number such as the following:

D
822 Recording of an English drama

Fs
582 Filmstrip about trees

An alternative procedure would be to place the name of the type of material above the Dewey number on all cards in a set as: Filmstrip ; Disc recording
582 822

DISC RECORDINGS

The material presented here is, except for a minor variation in punctuation, a summary of the instructions for cataloging recordings as given in Anglo-American Cataloging Rules, p. 321-328.

Main entries for recorded materials are established in the same way as for printed materials. In other words, the recorded words of an author are entered under the author; recorded music of a composer, under the name of the composer; recorded works of two individuals without a collective title, under the name of the person responsible for the first work; recorded works from many sources and having a collective title, under the title. For disc recordings the source of information used on the catalog card is the disc label, although it is frequently necessary to take information from the album cover. The labels on both sides of a record are considered in the same way as the double spread of a title page. The card form is the same for recordings as for a book, except that following the complete title, the word Phonodisc is inserted, enclosed in parentheses. Recordings may also be in the form of tapes, cylinders or rolls. In these instances the terms Phonotape, Phonocylinder, and Phonoroll are used in the same way as the term Phonodisc.

People having an author relationship with a recording are usually mentioned in the body of the card, while performers are cited in a note.

The imprint for a record consists of the trade name of the record or the producer followed by the album number. If the records have also disc numbers, these are recorded in parentheses after the album number.

The collation of a phonodisc consists of the number of sides, the size (diameter in inches) and the playing speed, represented by the number of revolutions per minute. Two typewriter spaces are left after the first and second components. If there is more than one album, this is indicated in addition to the number of sides in the following form: 3 albums (12s.). Stereophonic recordings may be so designated by adding stereo. after the playing speed if it appears on record label or album cover.

As for books, the complete set of cards will consist of the main entry, shelf card and any added entry cards. Added entry cards are traced and made in the same way as for books.

Records may be either classified by Dewey or arranged by order of accession depending on the kind of use to be made of them. Some collections have used broad categories by type of content, as dramas, symphonies, vocal music, children's stories, dance music, etc.

Disc recording

822 Shakespeare, William, 1564-1616.
Troilus and Cressida (Phonodisc) London A4413 (X5440-5443)
2 albums (8s.) 12in. 33 1/3rpm.

271. Recording of a play entered under author

Disc recording

500 Teller, Edward, 1908-
The size and nature of the universe. The theory of relativity (Phonodisc) Directed by Arthur Luce Klein. Spoken Arts 735 (H8-OP-8240--H8-OP-8241)
2s. 12in. 33 1/3rpm.

"Presented in collaboration with General Dynamics Corporation."

272. Main entry. Title taken from both sides.

Disc recording

831 Goethe, Johann Wolfgang von, 1749-1832.
Jugendlyrik und Balladen (Phonodisc) Deutsche Grammophon Gesellschaft LPMS43008.
2s. 12in. 33 1/3rpm. (Literarisches Archiv)

273. Main entry for recording in German

Disc recording

371.33 Dale, Edgar, 1900-
The improvement of teaching through audiovisual materials (Phonodisc) By Edgar Dale and James D. Finn. Educational Recording Services.
2s. 12in. 33 1/3rpm. (Educational growth series)

274. Main entry for recording with joint authorship

Disc recording

784.4 Anglo-American folk songs (Phonodisc) Folkways Records FP37.
2s. 10in. 33 1/3rpm.

Cover title: Anglo-American ballads.
Hermes Nye, with guitar.

275. Main entry under title

Disc recording

783.3 Dukas, Paul Abraham, 1865-1935.
[L'apprenti sorcier] (Phonodisc)
The sorcerer's apprentice, L'apprenti sorcier. Scherzo d'apres une ballade de Goethe. Victor LM1118.
1s. 12in. 33 1/3rpm.

276. Main entry for musical recording showing uniform title devised from distinctive title

Disc recording

785.1 Sibelius, Jean, 1865-1957.
[Symphony, no.2, op.43, D major] (Phonodisc)
Symphony no.2 in D major, op.43. Columbia ML5207.
2s. 12in. 33 1/3rpm. (Columbia masterworks)

Philadelphia Orchestra; Eugene Ormandy, conductor.

277. Main entry for a musical recording, using uniform title devised from title based on a musical form

Disc recording

782.8 Loewe, Frederick, 1904-
[My fair lady. Selections] (Phonodisc)
My fair lady. Book and lyrics; Alan Jay Lerner. Columbia OL5090.
2s. 12in. 33 1/3rpm. (Columbia masterworks)

Starring Rex Harrison and Julie Andrews.
"Adapted from Bernard Shaw's Pygmalion."

278. Main entry for recording involving words and music. Entry under composer of music. Uniform title indicates selections from complete work

Disc recording

Fiction Wilde, Oscar, 1854-1900.
The happy prince (Phonodisc) Adapted and directed by Orson Welles; musical score composed by Bernard Hermann and directed by Victor Young. Decca DA-420 (DA40007-DA40008)
4s. 10in. 78rpm. (Specialty series)

Bing Crosby and Orson Welles, narrators, with supporting cast.

279. Main entry showing authors in body of card; performers in a note

Disc recording

Fiction Andersen, Hans Christian, 1805-1875.
Stories (Phonodisc) Tr. and told by Paul Leyssac with sound effects. Bluebird BC10 (B515-B517)
6s. 10in. 78rpm.

Contents.- The emperor's new clothes.- The steadfast tin soldier.

280. Main entry showing translator in body of card

Disc recording

220 Bible stories for children (Phonodisc) Capitol DB-94 (25019-25020)
4s. 10in. 78rpm. (Children's series)

Claude Rains, narrator.
Contents.- Noah and the ark.- Moses in the bulrushes.

281. Title main entry for recording. Performer mentioned in note

Disc recording

782.1 Webber, Andrew Lloyd.
[Jesus Christ superstar] (Phonodisc)
Jesus Christ superstar, a rock opera. Music by Tim Rice. Decca DXA7206.
4s. 12in. 33 1/3rpm. stereo.

282. Main entry, musical recording, stereophonic sound

Disc recording

785.3 Kodaly, Zoltan, 1882-
[Háry János. Suite] (Phonodisc)
Suite from Háry János [and] Variations on a Hungarian folk song, The peacock. RCA Victor LSC2859. [1966]
2s. 12in. 33 1/3rpm. stereo.

Boston Symphony Orchestra; Erich Leinsdorf, conductor.

283. Main entry, stereophonic musical recording, title from both sides

Disc recording

811 Frost, Robert, 1874-1963.
The runaway [and other poems] (Phonodisc)
Library of Congress Recording Laboratory P29.
2s. 12in. 33 1/3rpm. (Twentieth century poetry in English)

284. Series note on recording card

Disc recording

973 Sing-a-song of presidents (Phonodisc)
Written by Bob Weil and Dick Morros; arrangements by Arnold Holop. Records of Knowledge 2001-2004.
2 albums (8s.) 10in. 78rpm.

Contents.- v.1. George Washington. John Adams.- Thomas Jefferson. James Madison.- James Monroe. John Quincy Adams.- Andrew Jackson. Martin Van Buren.- v.2. William H. Harrison. John Tyler.-
(Continued on next card)

285. Phonodisc card with contents note

Disc recording

973 Sing-a-song of presidents (Phonodisc) (Card 2)

James Polk, Zachary Taylor.- Millard Fillmore. Franklin Pierce.- James Buchanan. Abe Lincoln.

286. Extension card for phonodisc card with contents note

Disc recording

813 Welty, Eudora, 1909-
Eudora Welty reading from her works (Phonodisc) Caedmon TC1010.
2s. 12in. 33 1/3rpm.

Contents.- Why I live at the P.O.- A worn path. A memory.

287. Phonodisc contents note

Disc recording

Finn, James D jt. author.
371.33 Dale, Edgar, 1900-
The improvement of teaching through audio-visual materials (Phonodisc) By Edgar Dale and James D. Finn. Educational Recording Services.
2s. 12in. 33 1/3rpm. (Educational growth series)

288. Joint author added entry

Disc recording

The importance of being Earnest.
822 Wilde, Oscar, 1854-1900.
The importance of being Earnest (Phonodisc) Theatre Masterworks GRC-2566.
4s. 12in. 33 1/3rpm.

289. Title added entry

Disc recording

Doctor Zhivago.
891.73 Pasternak, Boris Leonidovich, 1890-1960.
Poems from Doctor Zhivago (Phonodisc) Spoken Arts 756.
2s. 12in. 33 1/3rpm.

Read in Russian by Tatiana Probers.

290. Title added entry for title different from label title

Title: Doctor Zhivago.

291. Tracing for title heading differing from title on record label

Disc recording

Leyssac, Paul.
Fiction Andersen, Hans Christian, 1805-1875.
Stories (Phonodisc) Tr. and told by Paul Leyssac. Bluebird BC10 (B515-B517)
6s. 10in. 78rpm.

292. Added entry for translator and narrator

Disc recording

BIBLE - STORIES
220 Bible stories for children (Phonodisc) Capitol DB-94 (25019-25020)
4s. 10in. 78rpm. (Children's series)

Claude Rains, narrator with orchestra.

293. Subject added entry

Disc recording

PRESIDENTS - U.S.
973 Sing-a-song of presidents (Phonodisc)
Written by Bob Weil and Dick Morros; arrangements by Arnold Holop. Records of Knowledge 2001-2004.
2 albums (8s.) 10in. 78rpm.

For contents, see main entry.

294. Subject added entry using short form of unit card

Disc recording

Lerner, Alan Jay, 1918-
782.8 Loewe, Frederick, 1904-
[My fair lady. Selections] (Phonodisc)
My fair lady. Book and lyrics: Alan Jay Lerner. Columbia OL5090.
2s. 12in. 33 1/3rpm. (Columbia masterworks)

Starring Rex Harrison and Julie Andrews.
"Adapted from Bernard Shaw's Pygmalion."

295. Librettist added entry for recording of a musical comedy

TAPE RECORDINGS

Tape recordings are handled in the same way as disc recordings with respect to entry. Since there is no label, and frequently no permanent container, from which to transcribe the title, it is usually taken from the introduction heard on the tape. In some cases the cataloger must supply a title, which is then enclosed in brackets. The term Phonotape in parentheses is added after the title. The imprint consists of the name of the producer, and serial number of the tape if the producer is known primarily as a producer of recordings. Otherwise the imprint includes the place of publication, publisher, date of issue, and the serial number or numbers of the recordings. Since tapes are often records of addresses, public occasions, and actual happenings, the date may be specific as to month and day, in addition to the year.

The collation is made up of the number of reels, followed by the size (diameter in inches) in parentheses and the playing speed, represented by the number of inches of tape played per second. A typical collation reads: 1 reel (5in.) 3 3/4ips. The collation for cassette tape recordings consists of the number of units and the designation stereo. if applicable. For example: 1 cassette. stereo. It is not necessary to indicate speed since all cassettes are the same, but if the playing time is available it is given in a note having the following form: Duration: 18 min.

Notes may be used following the pattern for disc recordings.

Sets of cards will consist of the main entry, shelf card and the necessary entry cards.

Call numbers for tape recordings may be assigned in the same way as for disc recordings.

Tape recording

807 Jacobs, Leland Blair, 1907-
Expanding horizons through literature (Phonotape) Muncie, Ind., Ball State Teachers College, Apr. 17, 1953.
1 reel (5in.) 3 3/4ips.

Single track.
Recorded at the spring conference of the Indiana School Librarians Association.

296. Main entry for tape recording. Note indicates occasion

Tape recording

100 Frankel, Charles, 1917-
What is philosophy? (Phonotape) New York, Academic Recording Institute, c1959.
1 reel (5in.) 3 3/4ips.

Dual track.
Interview of Charles Frankel by John Fischer.

297. Main entry for tape recording. Notes indicate number of tracks and type of content

Tape recording

371.623 What about planning new industrial arts facilities?
Panel presentation (Phonotape) Washington, D.C., American Industrial Arts Association, Aug., 1968.
1 reel (7in.) 7½ips.

Single track.
Recorded at the Washington Symposium, Aug. 17-18, 1968.

298. Tape recording entered under title. Note indicates occasion

Cassette

371.2 Cunningham, Luvern L
The administrator and change (Phonotape)
Chicago, Instructional Dynamics 1970? 212.
1 cassette. (Educational research and policy)

Dual track.
Duration: 26 min.

299. Main entry for cassette entered under author

Cassette

973.7 The Civil War as it happened (Phonotape)
Holyoke, Mass., Tecnifax Education Division, ©1970. 70019-219, 70019-229, 70019-239, 70019-249, 70019-259, 70019-269.
6 cassettes.

Dual track.
Duration: 10 to 20 min. each.

300. Main entry under title. Non-consecutive serial numbers separated by commas

Cassette

613.8 The Drug threat; your community's response (Phonotape) Pleasantville, N.Y., Guidance Associates, ©1970. 100-915.
2 cassettes.

Double track.
Side 1, manual projector; side 2, automatic projector.
Duration: 15 min. each.

301. Entry under title. Note indicates accompanying visual material

FILMSTRIPS

Anglo-American Cataloging Rules call for both filmstrips and motion pictures to be entered under title since both are ordinarily made by production organizations and represent the work of many individuals working together. Cards are always in hanging indention form, with the title beginning at first indention and the second line and successive lines of the body of the card beginning at second indention. The term Filmstrip in parentheses follows the title. The imprint of both films and filmstrips usually consists of the producer and the date. Occasionally different firms may be responsible for editorial supervision, for production, or for distribution. In such a case both may appear on the catalog card. No information in the body of the card will be bracketed if it is secured from the container, or the accompanying text or user's manual. The collation of a single filmstrip will show the number of frames, followed by the abbreviation fr. The collation will also indicate the presence of color by the appropriate term, the abbreviation b&w or color. For a set of filmstrips the collation will show the number of the set. The number of frames in each strip of a set may be shown in the contents note immediately following each title in the set.

Filmstrips may be classified by Dewey or assigned accession numbers. A designation above the classification number on all cards is used to show the form of material as Filmstrip for a filmstrip about animals. An alternative is
591

Filmstrip, Filmstrip, Filmstrip, etc. for accession numbered filmstrips.
1 2 3

Guides and other material accompanying filmstrips may be assigned the call number of the strip and, if it is not possible to package all related items together, stored by classification number in a standard legal size filing cabinet.

Added entries are made as necessary in the usual pattern.

Filmstrip

621.11 The Wonder of the steam engine (Filmstrip) Eye Gate House, 1952.
25fr. color. (The wonderland of science, 1)

302. Color filmstrip main entry

Filmstrip

425 Nouns and their uses (Filmstrip) Young America Films, 1952.
58fr. color. (Fundamentals of English series, no. 1)

303. Color filmstrip main entry with series note

Filmstrip

738 We work with clay (Filmstrip) Encyclopaedia Britannica Films, ©1953. Made by W.F. Gottlieb Co.
47fr. color. (Art in our classroom)

304. Filmstrip produced and distributed by different firms

Filmstrip

796 The Story of American sport (Filmstrip) Yale University Press Film Service, 1956.
40fr. b&w. (Pageant of America filmstrip, no.22)

With Teachers guide.
Correlated with the Pageant of America.

305. Main entry black and white filmstrip showing notes indicating accompanying guide and related publication

Filmstrip

724.9 The Architecture of Frank Lloyd Wright (Filmstrip) Museum of Modern Art. Released by H.E. Budek Co., 1954.
5 filmstrips. b&w.

306. Main entry for filmstrip showing both producer and distributor in body of the card

Filmstrip

551.5 Earth science series; weather and climate (Filmstrip) Ward's Natural Science Establishment, 1964.
6 filmstrips. color.

Contents.- 1. Atmosphere and its interpretation. 64fr.- 2. Our air conditioned earth. 60fr.- 3. Our changing weather. 66fr.- 4. Our stormy planet. 62fr.- 5. Castles in the air. 61fr.- 6. Climates of the world, 58fr.

(Continued on next card)

307. Main entry for set of filmstrips

Filmstrip

551.5 Earth science series; weather and climate (Filmstrip) 1964. (Card 2)

Container title for pt.5: Castles in the sky.

With teaching guide.

308. Extension card for main entry showing note indicating variant title

SOUND FILMSTRIPS

Sound filmstrips are cataloged from the standpoint of the filmstrip, with the disc appearing as part of the collation, for example: 60fr. b&w. and phonodisc: 1s. 12in. 33 1/3rpm. For a color filmstrip use the following form: 52fr. color and phonodisc: 1s. 12in. 33 1/3rpm. The location of the recording is indicated in a note, if it is not possible to store the strip and recording together. In this case, a complete set of cards is made for the filmstrip. A shelf card only is made for the disc or tape supplying the sound. The preferable practice in media centers is to catalog and store interdependent media together.

Sound
Filmstrip

595.7 Introduction to the insects (Filmstrip) U.S. Public Health Service [1953]
67fr. color and phonodisc: 1s. 16in. 33 1/3rpm.

Accompanying disc.

309. Main entry of sound filmstrip showing collation of strip and disc

Disc recording

595.7 Introduction to the insects (Phonodisc) Allied Record Manufacturing Co. [for U.S. Public Health Service], F17348.
1s. 16in. 33 1/3rpm. (Public health records)

Call number of accompanying filmstrip: 595.7

310. Shelf card for disc accompanying filmstrip if strip and disc are not stored together

Sound
Filmstrip

949.61 Exploring Turkey (Filmstrip) International Communications Foundation [1959]
7 filmstrips. color and 4 phonodiscs: 7s. 12in. 33 1/3rpm.

Contents.- pt.1-2. History of Asia Manor. 72, 64fr.- pt.3-4. City life. 56,51fr.- pt.5-6. Village life. 53,58fr.- pt.7. Art of Asia Manor. 85fr.

311. Main entry for sound filmstrip with more than one disc. All are stored together

Sound
Filmstrip

371.2 A New look at the superintendency of education (Filmstrip) Made by Center [for] Improving Group Procedures, Teachers College, Columbia University. Released by Council for Administration Leadership, ©1955.
53fr. color and phonotape: 1 reel (5in.) 7½ips.

312. Main entry for sound filmstrip with tape

Tape recording

371.2 An Analysis of the role of the chief school administrator (Phonotape) Council for Administrative Leadership [1961?]
1 reel (5in.) 7½ips.

Call number of accompanying filmstrip: 371.2

313. Shelf card for tape accompanying above filmstrip. To be used if they cannot be stored together

ADDED ENTRIES FOR FILMSTRIPS

Filmstrip

ODYSSEUS

883 Ulysses and Circe (Filmstrip) Society for Visual Education [1956]
44fr. color. (Hero legends of many lands)

314. Subject added entry for filmstrip

Filmstrip

Bradfield, Margaret, illus.

Fiction Cinderella (Filmstrip) Story adapted and illustrated by Margaret Bradfield. Young America Films, ©1947.
49fr. color.

315. Illustrator added entry for filmstrip

Filmstrip

Cooper, Robert Holiday, 1901-

917.72 Bringing Indiana into the classroom (Filmstrip) Produced by Robert H. Cooper and Earl A. Johnson. Released by Science Education Film Service [1956]
6 filmstrips. color.

316. Added entry for person as producer of filmstrip

Filmstrip

Atkinson, Eleanor Stackhouse, 1863-1942.
Greyfriar's Bobby.

Fiction Greyfriar's Bobby finds a home (Filmstrip)
Encyclopaedia Britannica Films, ©1961.
55fr. color. (Walt Disney dog stories)

Based on E.S. Atkinson's Greyfriar's Bobby.

317. Author-title added entry for literary work on which filmstrip is based

DOGS - STORIES
Atkinson, Eleanor Stackhouse, 1863-1942.
Greyfriar's Bobby.

318. Tracing on back of main entry for above filmstrip

Filmstrip

Bible.

221 Noah and the ark (Filmstrip) Story adapted by Edith Thacher Hurd; illus. by Clement Hurd.
Young America Films, ©1947.
45fr. color.

319. Anonymous classic added entry for work on which a filmstrip is based

Bible.

320. Tracing on back of main entry for above filmstrip

Filmstrip

Filmstrip on current affairs, Jan., 1961.
951 China: communism in Asia (Filmstrip) New York Times, Office of Educational Activities, ©1961. 59fr. (Filmstrip on current affairs, January, 1961)

321. Series added entry for filmstrip

If the word Filmstrip is not a part of the name of a filmstrip series, it is added in parentheses after the name of the series. It is followed by the number of the filmstrip in the series.

Filmstrip

Fundamentals of English series (Filmstrip) no.1.
425 Nouns and their uses (Filmstrip) Young America Films, ©1952.
58fr. color. (Fundamentals of English series, no.1)

322. Series added entry for series not having the word filmstrip in its title

Analytic subject and title entries may be made for individual strips within a set.

Filmstrip

425 Using good English (Filmstrip) Society for Visual Education, 1956.
4 filmstrips. color.

Contents.- pt.1. Building good sentences. 40fr.- pt.2. Using plurals correctly. 39fr.- pt.3. Possessives, contractions and abbreviations. 40fr.- pt.4. Using capital letters and abbreviations. 43fr.

323. Main entry for set of filmstrips

ENGLISH LANGUAGE - GRAMMAR
Title analytics for contents.

324. Tracing for set of filmstrips needing title analytics

Filmstrip

Building good sentences.
425 Using good English (Filmstrip) Society for
pt.1 Visual Education, 1956.
4 filmstrips. color.

Partial contents.- pt.1. Building good sentences. 40fr.

325. Title analytic for single part of set showing partial contents note

Filmstrip

523 The Story of the universe, unit 2: The solar system (Filmstrip) Films for Education, c1959.
6 filmstrips. color.

Contents.- 1. Introduction to the solar system. 61fr.- 2. Mercury and Venus. 44fr.- 3. Mars. 49fr.- 4. The giant planets: Jupiter, Saturn, Uranus and Neptune. 80fr.- 5. Between the planets. 63fr.- 6. Our sun. 48fr.

326. Main entry for set of filmstrips

Filmstrip

SUN
523 The story of the universe, unit 2: The solar
pt.6 system (Filmstrip) Films for Education, c1959.
6 filmstrips. color.

Partial contents.- 6. Our sun. 48fr.

327. Subject analytic for single strip in set using partial contents note

Filmstrip

The giant planets.
523 The story of the universe, unit 2: The solar
pt.4 system (Filmstrip) Films for Education, c1959.
6 filmstrips. color.

Partial contents.- 4. The giant planets: Jupiter, Saturn, Uranus and Neptune. 80fr.

328. Title analytic for single strip in set using partial contents note

FILMS

The cataloging of films and filmstrips is similar with respect to determination of entry and the content of the body of the card. The term Motion picture in parentheses follows the title. The imprint consists of the producer and the date. The collation consists of the running time in minutes, followed by the sound indication, the color indication, and the width of the film in millimeters. Black and white films are indicated by using the abbreviation b&w; others are designated as color. Sample collations follow:

14min. sd. color. 16mm.
13min. sd. b&w. 16mm.

Films may be organized by Dewey classification or in accession order.

The same principles and possibilities hold for films as for filmstrips as far as making sets of cards, tracings and added entries.

Film

742 Discovering perspective (Motion picture) Film Associates of California, c1962.
14min. sd. color. 16mm.

329. Main entry for a sound color motion picture

Film

655.1 Printing through the ages (Motion picture) British Ministry of Education. Released in U.S. by Encyclopaedia Britannica Films, c1950.
13min. sd. b&w. 16mm.

330. Main entry for black and white sound film

Film

FICTION - HISTORY AND CRITICISM
808.3 The Novel: What it is, what it's about, what it does (Motion picture) Encyclopaedia Britannica Films, c1962.
35min. sd. color. 16mm. (The humanities, series 2)

331. Subject added entry for film

Film

SHAKESPEARE, WILLIAM, 1564-1616
HAMLET
822 What happens in Hamlet (Motion picture) Encyclopaedia Britannica Films, ©1959.
29min. color. 16mm. (The humanities: Hamlet)

332. Subject added entry for literary work

Film

New York. State University, Buffalo.
420.9 History of the English language (Motion picture) University of Buffalo [1957]
30min. sd. b&w. 16mm. (Language and linguistics, no.10)

333. Added entry for institution responsible for the film

In making a series added entry the term (Motion picture) follows the name of the series in the heading. The number of the individual film within the series follows the media designation.

Film

The humanities, series 2 (Motion picture)
820.3 The novel: Early Victorian England and Charles Dickens (Motion picture) Encyclopaedia Britannica Films, ©1962.
34min. sd. color. 16mm. (The humanities, series 2)

334. Series added entry for film

Film

Language and linguistics (Motion picture) no.10.
420.9 History of the English language (Motion picture) University of Buffalo [1957]
30min. sd. b&w. 16mm. (Language and linguistics, no.10)

335. Series added entry

CARTRIDGE FILMS

As cartridge loop films are increasingly used in independent study, the rules for cataloging given in the Anglo-American Cataloging Rules do not seem adequate for their organization in media centers. Riddle's suggestion of a special medium category (Motion picture loop) and the use of the term cartridge in the collation have their merits. In this manual, however, the AACR directives are followed except for the width designation of the film. In this case the description, super 8mm. is used if it is appropriate.

Entry is made and cataloging done in the same way as other items with the medium designation (Motion picture) following the title. The collation consists of the running time, designation indicating silent, si., sound, sd., b&w. or color, and the width in millimeters. A super 8 film is so indicated. For example: 4min. si. color. super 8mm.

For a set of cartridge films use the number of cartridges before completing the collation in the standard form. For example: 3 cartridges (4min. each) si. color. super 8mm.

Film loops may be classified by Dewey or arranged in accession order but it is suggested they have their own storage category separate from longer films.

Added entries may be made in the same way as for films and filmstrips.

Film cartridge

746.1 Weaving: box loom (Motion picture) Hester and Associates [1966?]
4min. si. color. super 8mm. (Arts concepts series)

With film guide.

336. Main entry, cartridge film

Film cartridge

796.32 Power volleyball (Motion picture) Athletic Institute, c1968.
5 cartridges (3-4min. each) si. color. super 8mm. (Educational sports techniques)

Contents.- 1. The serve.- 2. The underhand pass.- 3. The set.- 4. The spike.- 5. The Japanese roll. The block.

337. Main entry, set of loop films in cartridges

SLIDES

Slides may be cataloged by applying the principles for organizing other filmed materials. As a rule, slides are produced in sets and will serve the purposes of the user if they are cataloged as sets unless the set is so large and diverse that breaking it into subsets covering detailed topics would be more advisable. In a few cases it might even be useful to catalog slides individually.

Entry is usually under title except that slides of an artist's work will be entered under the artist's name. If no general title for the set is on the slides, it may be taken from a dealer's catalog, or supplied by the cataloger. The imprint consists of the producer and date. The collation consists of the number of slides in the set, the color indication, and the dimensions of the slides. Indication that a set is partly colored may be made thus: 12 slides (part col.) The completion of the main entry and making of the set of cards follow the usual cataloging principles. Personal added entries are seldom made, but subject added entries are of great importance.

Slides can be classified by the Dewey Decimal Classification scheme or added in accession order.

Slide

595 Insect homes (Slide) West Coast Visual Service [n.d.]
12 slides. color. 2x2in.

Contents.- 1. Potter wasp.- 2. Almost mature wasp.- 3. Common dauber wasp.- 4. Open cells.- 5. Related mud dauber wasps.- 6. Butterfly home.- 7. Butterfly home, split home.- 8. Case bearer worms.- 9. Plant lice.- 10. Aphid reproduction.- 11. Aphid shells.- 12. Thread waisted wasp.

338. Main entry for set of slides, date unknown

Slide

591 Animal kingdom (Slide) General Biological Supply House [1957]
8 slides. color. 2x2in.

With guide.
Contents.- 1. Protozoa.- 2. Porifera.- 3. Coelenterata.- 4. Worms.- 5. Arthropods.- 6. Mollusca.- 7. Echinodermata.- 8. Chordata.

339. Main entry for set of slides with guide

Slide

DECORATION AND ORNAMENT, YUGOSLAVIAN
751.44 Yugoslavia: mediaeval frescoes (Slide) UNESCO, [1959].
30 slides. color. 2x2in. (UNESCO art slides, series no.2)

With guide.
For contents, see main entry.

340. Subject added entry for slide

Slide

759.6 Picasso, Pablo, 1881-
Picasso (Slide) McGraw-Hill [1969?]
20 slides. color. 2x2in. (McGraw-Hill great masters series)

With guide.
Contents.- 1. Portrait of a woman.- 2. The blind man.- 3. La vie.- 4. Acrobat's family with an ape.- 5. Three Dutch girls.- 6. Gertrude Stein.- 7. Still life.- 8. Woman in green.- 9. The accordianist.- 10. Bottle, glass, and violin.- 11. Glass of absinthe.- 12. Guitarist.- 13. Mother and child by

(Continued on next card)

341. Slides of artist's work entered under artist's name

Slide

759.6 Picasso, Pablo, 1881-
Picasso (Slide) [1969?] (Card 2)

the sea.- 14. Three musicians.- 15. Mandolin and guitar.- 16. Bather playing with a ball.- 17. Seated woman with a book.- 18. L'Aubade.- 19. The woman of Algiers.- 20. Woman's profile on red background.

342. Card 2 of above main entry

TRANSPARENCIES

Transparencies may be handled similarly to slides. They are entered under title unless an author or artist is clearly indicated. Occasionally the cataloger may need to supply a title. If so, it is enclosed in brackets and followed by the medium designation (Transparency). The producer and date comprise the imprint.

For collation use the number of pieces, color designation and the dimensions of the piece in inches. For example: 1 piece. color. 10x12in. Transparencies having attached overlays are considered as 1 piece. Notes may indicate the presence of overlays.

The making of a complete set of cards and determination of the necessary added entries follows the usual cataloging principles. Personal entries are seldom needed, but subject entries are of primary importance.

Transparencies may be classified by Dewey or stored in accession order.

Transparency

591.8 Animal cell structure (Transparency) C. Beseler
[1963?]
1 piece. color. 8x10in.

1 overlay attached.

343. Main entry for transparency with overlay

Transparency

001.5 Visual communications (Transparency) Scott
Education Division [1966?]
13 pieces. color. 8x10in.

With teacher's guide.

344. Main entry for set of transparencies

MAPS

Because of their form and function maps require special consideration in applying cataloging principles. The complete map is considered as a title page and any available information on it may be used. Only information taken from outside sources must be bracketed.

Maps are entered under the person or body responsible for them. The title may be supplied by the cataloger if none appears on the face of the map. The imprint consists of the place, publisher and date, in the usual form.

The collation for a single map will consist of the word map followed by its dimensions in centimeters. For a set of maps the number in the set will precede the term maps. For colored maps the abbreviated qualification col. is used preceding the word map. Typical collations are:

map 24x35cm.
col.map 24x30cm.
7 col.maps 25x35cm.

Large maps may need to be folded for storage. Typical collations for them would be:

map 93x67cm. fold. to 33cm.
2 maps 75x90cm. fold. to 25x28cm. (For item with folded width exceeding height)

If it is available the scale of the map should be given as the first note, using the form: Scale: 1:1,000,000.

The designation Map above the classification number will readily identify the type of material and indicate its location to the user.

Map

917.72 Indiana Council of Teachers of English.
A literary map of Indiana, prepared by Indiana Council of Teachers of English [and] the Indiana College English Association. [Indianapolis?] c1956.
col.map 17x28cm.

345. Main entry for single colored map

Added entries may be traced and made to represent maps in the same way as for books.

AMERICAN LITERATURE - INDIANA - MAPS
Indiana College English Association.
Title.

346. Tracing on back of main entry

The subdivision MAPS may be added to a subject heading.

Map

AMERICAN LITERATURE - INDIANA - MAPS
917.72 Indiana Council of Teachers of English.
A literary map of Indiana, prepared by Indiana Council of Teachers of English [and] the Indiana College English Association. [Indianapolis?, ©1956.
col.map 17x28cm.

347. Subject added entry for map

Map

Indiana College English Association.
917.72 Indiana Council of Teachers of English.
A literary map of Indiana, prepared by Indiana Council of Teachers of English [and] the Indiana College English Association. Indianapolis? ©1956.
col.map 17x28cm.

348. Added entry for assisting organization

Map

557.69 McFarlan, Arthur Crane, 1897-
Geologic map of Lincoln County, Kentucky. Frankfort, Kentucky Geological Survey, 1929.
map 81x67cm. fold. to 33cm. (Kentucky Geological Survey. Series 6, 1929)

349. Main entry for map, personal entry with series note

GLOBES

Globes, which are merely maps mounted on a sphere, should be entered under the author, usually a corporate body, responsible for them. Imprint consists of place, publisher and date, unless the entry and publisher are the same. In such a case use only place and date. Necessary cataloging data may be taken from the container or accompanying material without indicating source and following the rules for handling maps as given in the Anglo-American Cataloging Rules, p. 272-281. Typical collations would then be:

globe 24cm. in diameter.
col. globe 30cm. in diameter.
col. celestial globe 26cm. in diameter.

A globe in hemispheres would then be so indicated:

col. globe (2 pieces) 30cm. in diameter.

Classification or accession numbers can be used for organizing globes, making certain all accompanying material are labeled to correspond with the globe.

Added entries can be made and set of cards completed according to usual cataloging practices.

Globe

525 Hubbard (T.N.) Scientific Company.
Physiographic relief globe. [Northbrook, Ill., 1964]
globe (2 pieces) 26cm. in diameter.

Free globe in plastic cradle.

350. Main entry for globe

Globe

523.8 Hubbard (T.N.) Scientific Company.
Transparent celestial globe. [Northbrook, Ill., 1966]
col. celestial globe 31cm. in diameter.

351. Main entry celestial globe

Globe

523.3 Edmund Scientific Company.
Edmund mini-moon. Barrington, N.J., c1970.
globe 30cm. in diameter.

Free globe in wooden cradle with measurement gauge.

352. Main entry for lunar globe

PICTURES - STUDY PRINTS, ART PRINTS, PHOTOGRAPHS, CHARTS

It will often be possible to organize pictorial materials according to a subject scheme such as is used for pamphlets and other materials not of sufficient importance to justify cataloging. There are times, however, when the subject scheme is not adequate; or, when the importance of the artist, or designer, make separate cataloging desirable. These materials are covered in the Anglo-American Cataloging Rules, p. 329-342, and in Riddle's Non-Book Materials. The pictorial representation should be entered under the name of the individual or body responsible for it if such information can be determined. Works of individual artists are entered under the artist; works of a corporate body, under the name of the body, and works resulting from efforts of many individuals, under title. Reproductions of originals are entered in the same way as originals. If no title appears on the work, the cataloger may supply an appropriate title. The imprint consists of the place and publisher, if it appears on the work, and a date. The date may be the date of execution, or publication. In the absence of a date on the piece the cataloger may supply an approximate date or use the abbreviation n.d. The supplied date will be enclosed in brackets.

The examples in this manual use Riddle's practice of placing medium designations (Study print), (Art print), (Chart), or (Picture) following the title to indicate specific categories of materials.

The collation consists of the term describing the item, preceded by the number of items if more than one, and the dimensions in centimeters, height given first, except for photographs, which are measured in inches. Color will be designated by col. preceding the descriptive term applied to the material. Media collections containing few original works will not need an extended list of terms describing the production medium.

Typical collation statements are:

photo. 10x8in.
6 col. photos. 10x8in.
chart 40x60cm.
4 col. prints 27x33cm.

Added entries may be made for the names of persons or corporate bodies connected with the work, for subjects, and for titles as necessary.

Items can be assigned by Dewey in the various categories.

Picture

917.755 Virginia. Dept. of Conservation and Economic Development.
Mount Vernon (Picture) [Richmond? 1962?]
photo. 8x10in.

353. Photo having corporate author entry

Chart

557.61 Texas. University. Bureau of Economic Geology.
Geologic section of Permian and Pennsylvanian formations of North-Central Texas (Chart)
[Austin, 19?5]
chart 20½x30cm. fold. to 2½cm.

354. Main entry for chart entered under corporate author

Art print

759.6 Picasso, Pablo, 1881-
Boy with pipe (Art print) New York, Artistic Pub. Co. [n.d.]
col. print 45x60cm.

"Printed in Switzerland."
"No. 360."

355. Main entry for art print. No date available

Art print

759.4 Renoir, Auguste, 1841-1919.
Deux baigneuses. The bathers (Art print)
Paris, F. Hazan, 1896.
col. print 24x32cm.

"286."

256. Art print. Title in two languages

Study print

59? Animals in American history (Study print)
Los Angeles, Audio-Visual Enterprises, 1959.
8 col. prints 27x33cm. (Westward movement series)

Contents.- 1. Grizzly bear.- 2. American bison.- 3. California sea otter.- 4. Mule deer.- 5. American beaver.- 6. North American moose.- 7. Wild horse.- 8. North American wolf.

357. Main entry for set of study prints with contents note

ANIMALS - U.S.
Title analytics for contents.

358. Tracing for set of study prints

MODELS

Models are entered under title as given on the model itself, container, or accompanying material unless responsibility for it is clearly assigned to a person. The cataloger supplies a title if none has been given by the producer. The term (Model) follows the title. The imprint will consist of place, producer and date. The collation indicates the number of pieces, dimensions in inches where significant, and a color indication. If there are more than ten pieces, the term "various pieces" is used.

Notes may be used to supply any relevant information not appropriately placed in the body of the card or in the collation.

The set of cards can be completed following the usual cataloging principles. Models may be assigned Dewey numbers or accession numbers.

Model

574.8 Generalized animal cell (Model) Rochester, N.Y., Ward's Natural Science Establishment, ©1949.
2 pieces. color.

Pt.1. A tetrakaidecahedron or 14-hedron. 3½in. in diameter.- pt.2. A generalized cell. 13in.

With guide.

359. Main entry for model having parts of differing sizes

Model

523.3 Lunar terrain model (Model) Northbrook, Ill., Hubbard Scientific Co. ©1967,
1 piece. 18x24in.

With guide.

360. Main entry for model

GAMES

Games of many sorts are now finding their way into the library collection as instruments for teaching and learning. Since traditional and well-known games may be issued in varying forms, and new games are likely to be the creation of many individuals working together, they are entered under title, as found on the box or accompanying material, followed by the designation (Game). The imprint consists of the place, producer and date. For collation use the number of pieces, enumerating various types of pieces when significant. For a game with many kinds of different pieces use "various pieces." The cataloger should devise any notes necessary to offer relevant information not appropriately included elsewhere on the card.

Games may be classified and stored by Dewey classification number.

Added entries may be made to complete sets of cards in accord with usual cataloging procedures.

Game		
973	United States lotto (Game) Springfield, Mass., Milton Bradley, c1958. 60 lotto cards, 24 buttons, 48 cover cards. (Lotto series, 63)	361. Main entry for game

Game		
614.7	Smog, the air pollution game (Game) Cambridge, Mass., Urban Systems, c1970. playing board, various pieces.	362. Main entry for game

KITS

A kit is a collection of materials intended to be used as a unit. The items have been brought together or processed to contribute to the realization of a specific objective. It is not necessary that the items in a kit be used simultaneously; some components may be suitable for independent use. It is usually advisable to catalog as a unit those materials so issued and marketed.

If no author, either personal or corporate, is indicated, the kit is entered under title and followed by the medium designation (Kit). Imprint consists of place, producer and date. Information for making the catalog card may be taken from any source in the kit without being bracketed on the card. The collation enumerates the kind and number of items included. Descriptions of individual items in the kit are not necessary.

Notes may be added to convey any relevant information not appropriately included in the body of the card or collation.

The set of cards will be made in accordance with the accepted principles of cataloging. Kits may be classified and stored by Dewey number or by accession number.

Kit

372.1 Developing understanding of self and others (Kit)
Circle Pines, Minn., American Guidance Service, c1970.
2 storybooks, manual, 69 role cards, 33 posters, 6 rules cards, 21 records, 10 props (in envelope), 8 puppets. (Duso kit, D-1)

363. Main entry for kit

Kit

901 History as culture change: an overview (Kit)
New York, Macmillan, c1968.
2 filmstrips, 2 transparencies, record, manual, 4 work sheets, student materials (in envelope), 4 artifacts.

364. Main entry for kit

AUTHORITY FILES

AUTHOR FILE

Libraries may set up and maintain authority files to record the latest acceptable forms for author entries. They may also have authority files for subject headings appearing in the catalogs and the reference cards made to aid the library's public in using the subject headings. Small libraries may consider their card catalog to be the authority for the form of an author's name, but they will wish, in any case, to keep a record of the cross references they have made. This record becomes, then, an authority file for entries needing cross references. The file will include duplicates of the cross references made for the public catalog, as well as a card clearly indicating the references made. For example:

De Cervantes Saavedra, Miguel see Cervantes Saavedra, Miguel de, 1547-1616.	365. Cross reference made for both catalog and authority file
Saavedra, Miguel de Cervantes see Cervantes Saavedra, Miguel de, 1547-1616.	366. Cross reference made for both catalog and authority file
Cervantes Saavedra, Miguel de, 1547-1616. x: De Cervantes Saavedra, Miguel x: Saavedra, Miguel de Cervantes	367. Author authority file card showing cross references made

AUTHORITY FILES

SUBJECT FILE

Some libraries keep a record of the subjects used in the catalog by putting pencil checkmarks by the subject in the published list of headings. The advantage of such simplicity is questioned, however, when a new edition of the subject heading list demands complete comparison with the earlier list before it can be used. Very small libraries may be able to use their catalog without maintaining an authority file, but most libraries will wish to record each new subject on a card when it first occurs. Duplicates of "see" and "see also" cards made for the public catalog, as well as cards showing the references that have been made, all go together to make up the subject authority file. This is especially helpful in keeping "see also" references up to date, since the cataloger would refer users at any one time only to those subject on which the library has material. As the library grows the new subjects will need to be added to the "see also" cards already in the catalog. Such additions are always made in conformity with directions in the subject heading list being used by the library.

SECONDARY EDUCATION

see

EDUCATION, SECONDARY

368. Subject cross reference made for catalog and authority file

EDUCATION, SECONDARY

x SECONDARY EDUCATION xx HIGH SCHOOLS
x SECONDARY SCHOOLS

369. Card for subject authority file showing <u>see</u> references and <u>see also</u> references made to the same subject

AUTHORITY FILES

UNIFORM TITLE FILE

As musical works are added to the library the cataloger will find need for a record of cross references already made. The composer and the uniform title appear at the top of the card. On the second line below this list the various titles under which the composition has been published.

The form below would serve as an authority card for the cross references shown on p. 97.

Straus, Oscar, 1870-1954.
[Der tapfere Soldat]

x: Der tapfere Soldat.
x: The chocolate soldier.

370. Card for uniform title authority file showing variant titles from which cross references have been made

APPENDICES

STANDARD ABBREVIATIONS

The following abbreviations may be used on catalog cards except in transcribing a title or in quoted notes. An abbreviation consisting of a single letter is not used to represent the first word of a note. For a comprehensive list of acceptable abbreviations reference should be made to Anglo-American Cataloging Rules, Appendix III, p. 358.

Term	Abbreviation
accompaniment	acc.
arranged	arr.
augmented	augm.
Before Christ	B.C.
Brothers	Bros.
bulletin	bull.
centimeter	cm.
circa	ca.
colored	col.
Company	Co.
compare	cf.
copyright	c.
Corporation	Corp.
corrected	corr.
County	Co.
department	dept.
edited	ed.
edition	ed.
enlarged	enl.
folded	fold.
frontispiece,-s	front., fronts.
government	govt.
Government Printing Office	Govt. Print. Off.
id est	i.e.
illustration,-s	illus.
including	incl.
incorporated	inc.
introduction	introd.
Junior	Jr.
leaf, leaves	l.
limited	ltd.
manuscript,-s	ms., mss.
miscellaneous	misc.
no date (of publication)	n.d.
number,-s	no.
numbered	numb.
page,-s	p.
part,-s	pt., pts.
photograph,-s	photo., photos.
plate number	pl. no.
portrait,-s	port., ports.
preface	pref.
printing	print.
pseudonym	pseud.
publishing	pub.
revised	rev.
Senior	Sr.
series	ser.
supplement	suppl.
title page	t.p.
volume,-s	v., vol., vols.

Abbreviations of the names of states of the United States and names not abbreviated

Ala.	Ky.	N.C.	Wis.
Alaska	La.	N.D.	Wyo.
Ariz.	Me.	Ohio	
Ark.	Md.	Okla.	
Calif.	Mass.	Or.	
Colo.	Mich.	Pa.	
Conn.	Minn.	R.I.	
Del.	Miss.	S.C.	
Fla.	Mo.	S.D.	
Ga.	Mont.	Tenn.	
Hawaii	Neb.	Tex.	
Idaho	Nev.	Utah	
Ill.	N.H.	Vt.	
Ind.	N.J.	Va.	
Iowa	N.M.	Wash.	
Kan.	N.Y.	W.Va.	

FILING GUIDE

I. Basic rule.
1. Arrange all entries, English and foreign, alphabetically according to the English alphabet.
2. Arrange word by word, alphabeting letter by letter to the end of the word. (This is the rule "nothing precedes something." Example: New York precedes Newark.)

II. Items which are disregarded in filing.
1. The articles a, an and the in initial positions are disregarded, but when they appear elsewhere, they are given the same treatment accorded any other word. Articles in all languages are treated in the same manner.
2. Designations such as comp., ed., illus., jt. author, pseud., and tr. when they appear in entries, are disregarded.
3. Designations such as Sir and Gen., when they appear in inverted personal names are disregarded.
4. Commas, periods, parentheses, apostrophes and other marks of punctuation.

III. Abbreviations.
Arrange abbreviations as if spelled in full.
Examples: Mc or M' as if Mac
St. as if Saint
Dr. as if Doctor
Mlle. as if Mademoiselle
Mr. as if Mister
Mrs. as if Mistress

IV. Elisions.
Arrange elisions in English as they are printed and not as if spelled in full. Example: O'mine not of mine. Treat as one word the contraction of two words resulting from an elision. Example: Who's is filed Whos, not Who is.

V. Numerals.
Arrange numerals in the titles of books as if spelled out in the language of the title. Spell numerals and dates as they are spoken, omitting the "and" except at a decimal point between two digits and in mixed numbers.
Examples: 101 as one hundred one
1812 as eighteen twelve, if a date; otherwise as eighteen hundred twelve
6½ as six and one-half

VI. Signs and symbols.
Alphabet the ampersand (&) as "and", "et", "und", etc. according to the language used in the title.

VII. Hyphened and compound words.
Arrange hyphened words as separate words if each word is a word in itself. If the first part is a prefix such as anti-, co-, etc., arrange as one word.

VIII. Compound names.
Arrange names consisting of two or more words, with or without a hyphen, as separate words, after the simple surname, interfiled in alphabetical order with titles and other headings beginning with the same word.
Examples: Hall, William
Hall & Patterson
HALL FAMILY
HALL OF FAME
Hall-Quest, Alfred
Hall-Wood, Mary
Hallam, Arthur

IX. Names with a prefix.
Arrange a name with a prefix as one word. This includes such names as D'Arcy, Du Challu, Van Dyke, Van Loon, etc.

X. Forename entries.
Arrange a forename entry after the surname entries of the same name, interfiling with titles and other headings beginning with the same word. Include compound forename entries. Alphabet with regard to all words, articles and prepositions included.
Examples: Charles, David
Charles, William
Charles. a title
Charles Alexander, duke of Lorraine
Charles, archduke of Austria
Charles City, Iowa
Charles-Roux, Francois

XI. Author entries.
1. Under an author's name, personal or corporate, arrange the items in two categories.
a. Main entries for works by the author, subarranged by title. Literary works may then be subarranged by publisher alphabetically.
b. Secondary entries for the author, subarranged by the main entry of the work.
c. Works about the author (subject entries), subarranged by the main entry of the work.
2. The entries for two or more persons who have identical names are arranged chronologically by birth date.

XII. Subject entries.

1. Arrange a subject, its subdivisions, etc. in the following order:
   a. Subject without subdivision.
   b. Form, subject and geographical subdivisions, inverted subject headings, subject followed by a parenthetical term, and phrase subject headings interfiled in one alphabet, disregarding punctuation.
   c. Period divisions under such subheads as History, Politics and government, and Foreign relations arranged chronologically.

XIII. Order of entries.

When the same word, or combination of words is used as the heading of different kinds of entries, arrange the entries alphabetically by the word following the entry word. Disregard kind of entry and form of heading, except as follows:

a. Arrange personal surnames before the other entries beginning with the same word.

b. Subject entries under a personal or corporate name are to be filed immediately after the author entries for the same name.

Examples:
Love, John L
LOVE, JOHN L
Love.
  Smith, John.
Love.
  Taylor, Robert.
LOVE
  Williams, Thomas.
Love and beauty.
LOVE (IN THEOLOGY)
Love-letters.
A love match.
LOVE POETRY
LOVE - QUOTATIONS, MAXIMS, ETC.
Love songs, old and new.

XIV. Editions.

Cards which are the same except for an edition number, i.e., 2d ed., 3d ed., or a notation such as rev. are filed in chronological order by publication date, with the latest first.

XV. The Bible.

1. Arrange all editions of the whole Bible (language, form, and subject) in one alphabet. Under each language, subarrange texts by date and then by version or editor.
2. Bible. Old Testament.
   Arrange all divisions including the parts, in one alphabet; subarranging texts as above.
3. Bible. New Testament.
   Arrange like Old Testament.
4. Bible. Titles, etc.

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SUGGESTED PROCESSING PROCEDURE

1. Arrange order cards alphabetically behind guide card, Outstanding Orders.
2. Arrange printed cards (if available) by sets alphabetically by entry behind guide card, Printed Cards.
3. On arrival of books, add date received, and price to the order card.
4. Shelve books alphabetically by entry.
5. Cataloging procedure:
   a. Remove order card from file. Put in front of book.
   b. Remove printed cards from file. Put in front of book.
   c. Compare description of book on printed card with book. If cards are not available, make a unit card using standard cataloging rules.
      (1) Correct any differences on printed cards by changing such items as dates, editions, publishers, pages, etc.
   d. Select the classification number.
      (1) Scan the preface of the book and the table of contents.
      (2) Confirm your selection by checking the shelf-list for type of book to which the same number has previously been assigned.
      (3) Check other classifying aids when necessary.
      (4) Write it in the book in pencil on the page after the title page.
   e. Check form of subject headings with Sears, List of Subject Headings.
   f. Prepare cards.
      (1) Type the call number, subject headings, and any other added entry headings on the printed cards.
      (2) Type source, date, and price, from order slip on the back of the shelf-list cards.
      (3) Type book card and pocket.
      (4) If analytics are to be typed, trace on back of main entry, and make the analytics.
   g. Revise typing on all cards.
6. Remove catalog cards and order slip from the book.
   a. Arrange shelf cards by number in one pile.
   b. Place catalog cards in another pile to be arranged alphabetically.
   c. File order slips by department requesting book in tray used for budget apportionment.
7. Place ownership markings on book and paste in pocket.
8. Put call number on spine of book. Inspect number to insure accuracy.
9. Records. Use shelf cards for basis in compiling statistics.
   a. Record the number of new titles.
   b. Record the number of volumes (other than the first volume).
   c. Record the number of duplicates.
   d. Record the number of replacements.
   e. If needed, count and record the number of new catalog cards and the number of new shelf cards.

10. Make a list of the new books from the shelf cards. (Arrange alphabetically or by classification number)
11. Shelve books on the new-book shelf.
12. Arrange shelf cards by classification number. File above rod in shelf-list. Revise. Drop cards and replace rod.
13. Arrange catalog cards alphabetically according to your accepted rules. File above rod. Revise. Drop cards and replace rod.

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